THE MUSICAL TIMES

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A LECTURE will be given in the Hall of the College on Saturday, 3 May, at 3 p.m., by Mr. Peter Latham, M.A., B.Mus., F.R.A.M., on Dvořák's Second Symphony in D minor, with musical illustrations. The work is set for F.R.C.O., July 1952 and January 1953. Admission free: no tickets required.

CHOIR TRAINING EXAMINATIONS, MAY 1952, CERTIFICATE AND DIPLOMA (CHM) will be held on Wednesday and Thursday, 7 and 8 May, and also Friday, 9 May, if required. The last day of entry is Tuesday, 25 March. The syllabus can be obtained on application to the College.

DIPLOMA EXAMINATIONS (A.R.C.O. AND F.R.C.O.), JULY 1952 AND JANUARY 1953. The Syllabus can be obtained on application to the College.

ORGAN PRACTICE. The charge for organ practice to the end of March is 2s. per hour (members only). All reservations must be paid for at the time of booking.

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(Continued on p. 134.)

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NOVELLO

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

MARCH 1952

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The South London Bach Society By ELEANOR MORRIS

T is proposed to form a Choral Society in South London with the object of studying the works of (1) Palestrina and his Contemporaries, (2) Bach, and (3) Modern British Composers . . . Towards the end of 1946 this poster invited those whom it might concern to attend the inaugural meeting of the South London Bach Society. Probably the majority of those who read the notice thought 'just another choir 'and passed on. But sufficient people were interested to encourage Dr. Paul Steinitz in his undertaking. The choir was formed, and from that first meeting has so developed its practice and musical understanding that now, almost five years after the first recitals, it is ready to perform Bach's St. Matthew Passion in German.

Those who passed by on the other side after reading the original poster may well have felt that there was no need for 'just another choir'. Dr. Steinitz thought otherwise. His work at the Royal Academy of Music had suggested the idea of a choir mainly consisting of young professional musicians, small enough to retain the flexibility for sixteenth-century music, yet with sufficient power to perform the larger choral works of Bach. A membership of sixty was felt to be ideal. With a view to building up that number the early recitals were given in churches throughout South and Central London, and interested members of the audience were invited to apply for membership, provided that they could pass the auditions. The tests for singing-members were not very severe, but from the first Dr. Steinitz demanded an ability to sight-read, and a good musical background. Above all, it was essential for each member to believe in the work and enjoy it, so that he would become a regular attendant at rehearsal and performance. With this standard in view even the first recitals made little concession to popular taste; the works studied during the first year included the Missa Brevis of Palestrina, Bach's Jesu, priceless treasure', and George Oldroyd's Stabat Mater

These recitals, since they took place in churches, were in the beginning confined to sacred music.

The choir rapidly developed the right technique for singing music of the pre-Bach era, and to meet its needs Dr. Steinitz produced performing editions of works by Lassus, Aichinger and Schütz. To instil a liking for modern music was not so easy. Britten's 'Rejoice in the lamb' served for introduction, and from that most secular of sacred cantatas the choir gradually progressed to motets by Francis Burt and Yugoslav Folk Songs arranged by Matyas Seiber. In these, the way the singers threw off their eighteenth-century proprieties proved that, given time, they could adapt themselves to varied types of music.

With the attainment of a full membership of sixty at the end of 1947, and something of a reputation for good singing, the South London Bach Society began to feel itself as an entity. The St. John Passion and the Christmas Oratorio, both given in 1948, showed that the possibilities for a choir of this size were far-reaching. Most important of all, as they worked together under Dr. Steinitz, the singers learnt not only to appreciate his sincerity but, under his tactful guidance, to develop their own musical personality. At all times he asks for suggestions and criticism. With continuous study of a work his ideas of interpretation are liable to change, so that annual performances of the St. John Passion and the Christmas Oratorio never become stale. But the reason for any change is always carefully explained to the Details of phrasing and dynamics are discussed; every singer must appreciate their importance in relation to the musical structure as a whole. During rehearsals everyone is expected to work hard; but if, after much repetition of a passage the singers show signs of becoming restive, the conductor knows (as all wise conductors do) just when to break the tension with a jest; then back to work. It is important for members of a choir to be able to laugh at themselves and at one another; it prevents bad feeling between the different parts. Rehearsals, however, do not always allow time for this. The Society's newsletter, started in 1951, affords an excellent opportunity for general airing of grievances, and is also

a source of considerable amusement to its readers. This expansion of the choir, both musically and socially, during the early years, gave great satisfaction to its founders. Unfortunately as the ambition grew, so the financial worries began, especially when it became necessary to hire a professional orchestra. But the courage and ingenuity of the committee, particularly of the President, Mr. Eric Greene, the Chairman, Mr. A. C. Hubling, and Mrs. Steinitz, the Hon. Secretary, were on many occasions an inspiration to the choir in their efforts to raise funds. Few choirs can be so fortunate as this in the mutual respect and sympathy existing between conductor and president, both musicians with a very deep love of Bach's music. The admiration that he felt for Dr. Steinitz's sensitive musicianship, and his confidence in the administrative ability of Mrs. Steinitz, made it possible for Mr. Greene to suggest the performance of the St. Matthew Passion n German, as well as to sponsor many other

activities that have enhanced the choir's reputation.

In 1949 the B.B.C., after a performance of Tallis's Lamentations in the Central Hall, Westminster, suggested that the choir should broadcast this work. This was the first of a number of broadcasts, in which the singers showed their concentration and ability to learn new music with very little rehearsal. Once, within a fortnight, they prepared and broadcast the Credo from Beethoven's Missa Solemnis and the Credos from a Schubert and a Cherubini Mass. But such efforts of concentration do not produce the best results. Their happiest broadcasts have been those where the music has been thoroughly known and understood, when they have been at one with their conductor, able to show their confidence in his musicianship, and complete sympathy with his interpretation. This loyalty to their own conductor, while producing the best results under his guidance, has at times proved an embarrassment to a guest called in to take charge. The singers



[By permission of the ' Radio Times'

have seemed unable to adapt themser es to a new conductor and a new style. Possibly this lare is the result of a certain musical immaturity; as they become more assured in their own ideas, they will react more quickly to those of others. Whatever its cause, this lack of response has sometimes prevented them from giving a really polished performance, particularly when the rehearsal time has been limited. Nevertheless, Vittorio Gui so liked their singing of Mozart's C minor Mass under his direction 1950 that they have been asked to broadcast with him again on March 8 and 9, when he revisits England.

A side-line that has caused some surprise is the recording of hymns for the B.B.C. At five minutes to ten each morning, a hymn and a story are broadcast on the Light Programme. All types of hymns may be heard, from Bach Chorales to the most colourful Salvation Army tunes. the choir were inclined to adopt a superior attitude to some of this music; but, since their conductor seemed to be enjoying the most popular tunes and entering into the spirit of the thing, they sang 'Is it well, is it well with my soul' with as much attention to detail as their Palestrina. Recording hymns, however, can be a very wearisome business, and inevitably after repeating one verse of a hymn several times the singers have tended to lose interest. Fortunately the friendly atmosphere of the choir, and the ability of the tenors to raise a laugh at the crucial moment, could always revive drooping spirits, although it might be at the expense of some efficiency. They even stood up to the occasion when the B.B.C. engineers were playing over one record while the choir were energetically singing the next hymn, so that the second recording was spoilt. In fact, Dr. Steinitz had so impressed upon them the necessity for attempting perfection in every undertaking, that, rather than leave a recording which did not satisfy them, they were anxious to work overtime, and forced the B.B.C. engineers to do likewise. The Radio Times photograph here shown was taken for the first birthday of the 9.55 a.m. programme.

Broadcasting and recording, however, are only side-lines. An attempt to perform Bach's music with the same forces as he might have used has always been the chief object of the choir. It is to this end that all their work is directed; for their conductor believes that to be able to sing Palestrina as well as modern works is an excellent training for the interpretation of Bach. Performances of Bach's larger choral works require an orchestra. Ideally, of course, this choir would like to have an orchestra

with whom they could work together on many occasions, so that they might develop side by side in their study of each work. This ideal has been partially realized in their association with the Riddick Orchestra. In 1950 choir and orchestra joined in a Bach Cantata. Since then they have performed the Christmas Oratorio twice, and the St. John Passion once, and have taken part in Festival of Britain concerts. It is with this orchestra that they will sing the St. Matthew Passion.

Some of the musical public are likely to be shy of a performance of the St. Matthew Passion in German; others will accuse the choir of musical snobbery. But both choir and conductor think that the Passion is sufficiently well known in its English form for those who know no German to appreciate such a performance. Indeed, they feel very strongly that because the work is so widely known it is time for an English audience to hear it with Bach's original phrasing. However good an English translation may be, there are inevitably places where the musical phrase is falsely accented to fit the words. It was with this in mind that during 1951 they began their study of works in German, singing Bach cantatas in the original, and undertaking broadcasts of motets by Schütz, Buxtehude and their contemporaries. Meanwhile, Dr. Steinitz made a careful study of the score; the most up-to-date sources were consulted, and fresh readings were incorporated in the text with the intention of making this performance as authentic as is possible in the light of present knowledge. The fact that the performance is to take place in a church, and the oldest Parish Church in London at that, will add greatly to its impact. The resonance produced by a high vaulted roof gives to the cry of 'Barabbas' a vividness that it lacks in the concert-hall. Moreover, those of the audience who are not in a position where they can see the performers, will find satisfaction for the eye in the Norman stone-work; and everywhere is excellent for sound.

The South London Bach Society under their conductor Paul Steinitz will sing Bach's Matthäus-Passion on Saturday, 22 March, at 2.30 and 5.30 p.m. in the Priory Church of St. Bartholomew the Great, West Smithfield. The Riddick Orchestra, led by Vera Kantrovitch, will assist; basso continuo by William Cole (organ), Hubert Dawkes (harpsichord), and Edith Lake (cello). Solo singers: Ena Mitchell, Nancy Thomas, Eric Greene, Rene Soames and Norman Walker.

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UNESCO has indeed advised that no Continental University confers the degree of Doctor of Music. The degree of Doctor of Philosophy can be taken with Music as the qualifying subject but the recipient has no right to call himself 'Doctor of Music'.

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If any reader knows of any case in which the degree of Doctor of Music of Leipzig is being used he is invited to bring the facts to the notice of the Union's Hon. General Secretary:

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The Essence of Form By DAVID CHERNIAVSKY

URING the nineteenth century a tremendous fallacy grew up as to what constitutes form in music. This great attribute, fundamental as it is to music, as indeed to every art, gradually became confused with stereotyped 'forms', with what had become known, for instance, as 'sonata', 'binary', and 'rondo' form, each of which-to make matters worse-had come to be even far more firmly set in meaning than it had originally been. For though in the previous century these formulae had been conceived as no more than vague generalizations educed for the purpose of analysis and rooted in tendencies inseparable from the music of that time, they had gradually atrophied into hardened frameworks, into independent entities to which music was expected to adapt itself. And composers were not unwilling to acquiesce in this, countless symphonies and chamber works of the Romantic era becoming crusted over with these traditional plans. Even men of the stature of Brahms, Schumann, Bruckner, Dvořák and Tchaikovsky seemed to consider that it was along these lines that the highest sense of form was to be attained, however little the frameworks might be in harmony with their expression and thought.

At any rate, so far as the public and critics were concerned this manner of organizing music was accepted as exhibiting the finest style, so long, of course, as it was rendered with a certain measure of artistry and freedom. The various 'forms' were regarded as having grown up within the masterpieces of the past so as to have become more or less final products of evolution founded upon immutable principles. It was little realized that in their present state they derived far more from the minds of pedants than from living music and were appropriate to mapping out no more than a few aspects of a proportion of the works they were meant to describe. Actually, of course, extraneous frameworks are about as foreign to musical organisms as to organisms in nature; both refuse to be moulded arbitrarily from outside. But the Romantic era was hardly aware of this. Amid the advances it was making in the expression of emotion, colour, virtuosity and descriptive music, amid its delight in the kolossal, in the evocative and in sound itself-together with this admixture of academic procedure—the real qualities of form were often left behind. As a whole, the nineteenth century might be called an age of discovery, expansion and self-expression rather than an age of integration and perfection of style.

Nowadays, however, the influence of academic thought (that incubus which is apt to take the place of a style that is inspired) is on the decline and we can see how little these skeletons that are laid out in textbooks have to do with living form. We can see that in music no less than in nature, every skeleton must grow up inextricably within the organism to which it belongs—if indeed the organism happens to have need of any skeleton (or main pattern) at all. In other words, the greatest achievements in music are invariably free from any set a priori plan; they grow or flow organically generating their own form from within.

And this principle is by no means confined to any one period of musical history, it being as evident in the earliest plainsong as in many contemporary works. In recent times, for instance, we have only to think of certain quartets of Bartók and symphonies of Sibelius—not to mention, already in the nineteenth century, the later works of Beethoven—to be presented with some of the most thoroughgoing examples of this.

It may be said therefore that today, when faced with this complete freedom, we are at last seeing through many false notions as to what constitutes musical form. But how far have we substituted a clear idea as to what we do wish to mean when we use this term? Obviously some definitions and distinctions are needed, for even apart from music the word form is employed in a variety of senses. One minor use to which it is put occurs when we say, for instance, that an artist or an athlete is 'in good form', by which we imply that he is expressing himself with consistent vitality and integration—a condition that has much in common with inspiration. Rather more frequently 'form' is used as synonymous for 'shape', that is, as an external configuration that can be perceived in a moment, like the contour of a mountain or tree. Then we also speak of an organism's forming itself, or being formed out of elements within the soil, and here we refer not only to the development of its external shape but to the growth of its body as a whole.

Now each of these general usages of the word form—as a state of integration, as a shape, and as living growth—provides some hint as to its meaning in music; though in music one or other of these three aspects may be rendered especially prominent according to the style of the work concerned. Early polyphonic music, for instance, certainly flowed with consistency and integration evolving its own texture as it progressed; but, apart from the religious text upon which it was based, it was imbued with little sense of shape as a whole. Then towards the close of the seventeenth century, with the development of instrumental music and its structure of harmony and tonality, music became capable, as it were, of unfolding with a sense of inevitability as if predestined in its course; and (especially in the works of Bach and Handel) it would often be built up with magnificent breadth and height. Nevertheless, as a rule, the weaving of texture and the feeling of progression continued to stand out in greater prominence than the largescale view of the structure in its entirety. Later on, however, with the rise of opera and of a more simple homophonic style, more emphasis began to be placed on dramatic action and contrasts, as also on the balance of phrase-lengths-which now reached out towards the all-embracing structure as a whole. (Many works of Haydn and Mozart exemplify this.) And by the time of Beethoven, and subsequently of Wagner, music would often delve into a more unconscious source, voicing, besides the attributes already existing, emotional depths of the composer's personality together with a more powerful expression of his time. Related to this was the way in which the conception of the work as a whole would often provide the nucleus out of which all else grew, giving rise to every motive and theme as well as to every nuance of style. All of which entailed the development of a more expansive, free and organic mode of expression and the bringing to maturity of one of music's basic principles: the principle of continuous organic growth.

With the surge forward of Romanticism, however, composers retrogressed far more than they progressed with regard to symphonic form. Though the new-found delight in atmosphere, evocation and depiction led to a tremendous widening of the harmonic field and to a corresponding development of orchestral colour; though the direct expression of the composer's feelings gave birth to a more richly melodic style and to the substitution of dramatic conflict, often of a programmatic nature, for formal development; and although the growth of nationalism, with its infusion of folk-idioms, contributed towards the freshness and expansion of stylethese forces were not always integrated or fully assimilated, with the result that they frequently produced various kinds of formlessness or a reliance upon outworn procedures and stereotyped plans. On the other hand, in opera (with late Wagner and Verdi) and in the realms of song (with Brahms, Schumann and Wolf) and of miniatures (especially those of Chopin), works were conceived whose form perfectly fitted the lyrical feeling it expressed. And Liszt's introduction of the symphonic poem, with its single movement derived from a thematic cell or a representative theme 'carried within it seeds that had long been germinating and were to flower into complete organisms later on. For it was left to subsequent composers, and to Sibelius in particular, to bring Liszt's projects into clearer focus; to allow the styles of the tone-poem and symphony to reinforce each other, while developing further the principles of Beethoven (which already had been advanced by Wagner); and thereby to reach a degree of integration, natural growth and freedom such as had never previously been attained.

Of course, this extremely generalized account of the evolution of form (which implies no progression in æsthetic value) has been concerned with no more than some of the primary characteristics and determinants. Other influences, bound up with the environment in which music was placed, played an equally important part. We might mention, for instance, in early times, the stillness and timeless-ness of the cathedral (in connection with the development of the motet and mass) and the exhilaration of singing in the open air and in the native tongue (in connection with the form of the madrigal); the association of music with liturgy and with voices, or with instruments; the types of instruments in use; the question whether a work was conceived for the delight of the performers or for an audience; whether it might happen to be conditioned by poetry, dance or opera, by national characteristics or by a 'programme'; and stronger than any other influence was the fact that each work was moulded by the individual cast of the composer's mind.

Nevertheless, underlying every temporary variation in the evolution of form due to individual or extraneous circumstances, there can be found one central all-important trend (which we have already attempted to trace): a trend leading away from a style and form based upon a relatively simple unisonal or polyphonic flow, to the placing of greater emphasis successively upon the unfolding of texture, upon poised design and dramatic action and (latterly) upon organic, seemingly 'inevitable', growth. And it must be stressed that this development has been accumulative rather than merely changeful. As in the evolution of any major composer's style, each main stage reached does not supersede so much as effect a fresh synthesis of every previous acquisition. Organic growth, for example, is no mere substitution or amendment, but one all-embracing characteristic of a style that has evolved from and comprises all essential elements of the past.

Today, therefore, we may say that of all attributes of form that of organic growth is on the whole of paramount importance. But what exactly do we mean by this term? In general it denotes an expansion and unfolding of latent potentiality, a living development that is integral rather than amorphous, in which every part contributes essentially towards the consummation of the whole. But it is a process that is not confined to nature or to music, for it is also present in literature, poetry and drama, and may even determine the form of those arts—like painting, sculpture and architecture—whose designs, however much they may have grown up in the minds of their creators, are presented in extenso rather than gradually

over a period of time.

To take an art not too far removed from music, every dramatist, for instance, soon realizes that the solution of his particular problems of form by no means depends upon the arrangement of the sections of his play: upon the ordering of the scenes and acts or upon the succession of events into which his plot can be divided—such exterior planning being analogous merely to the organization of music into 'exposition', 'development', and 'recapitulation', and into various subjects and motives. No, the real problem of the playwright, as of every writer, is to attain a sense of coherence and inevitable growth so that the audience's attention is held with inexorable power and finally a sense of unity is achieved. This of course is dependent upon the growth of the author's thought (and feeling) rather than upon any manipulation of the skeleton of his plot. It is, in short, an inner development upon which depends the significance of every incident that unfolds (however trivial the incident might be in itself) while at the same time it enables every detail to accumulate so as to build up the impetus and tension of the whole.

When, for example, Macbeth, towards the culmination of Shakespeare's drama, burst out

with:

Life's but a walking shadow, a poor player That struts and frets his hour upon the stage, And then is heard no more; it is a tale Told by an idiot, full of sound and fury, Signifying nothing.'

what he says is felt by the audience to be profoundly true (from Macbeth's point of view) at that particular moment of the play. His speech, in other words, gains significance from the way in which it emerges out of the past—in that it is impregnated and uplifted by all that has gone before. But it also gives an impulse to the drama as a whole, which now rises to a new level of intensity demanding resolution and further development.

Later on it will be shown how this process corresponds in many respects to the arrival of a culminating point—a new theme or a fresh development, an advance in tonality or a change in texture (or, more usually, a combination of all these)—in the growth of a musical work. But meanwhile there must be mentioned one other way in which a sense of progression is essential to drama and literature. For the development of an author's thought and feeling determines not only what every character says, but the very way in which

he says it. Although this process may also pass unnoticed, even by the author himself, the fact remains that in all fine writing (as in Macbeth's speech) the language used, together with its rhythm, are influenced in countless ways by the 'subconsciousness' of what they express. Language is able to enhance subjectively, as well as indicate objectively, such feelings as expectation, wrath, excitement and grandeur, just as it may sparkle with happiness, quiver with movement and rise, when need be, to the heights of poetic expression. Similarly, in all great music, every inflection of style, as may affect harmony, orchestration, counterpoint and rhythm, is not conditioned by the composer's interest in these facets in themselves, but is determined inevitably by the unfolding expression of the work.

(To be continued.)

The Musician's Bookshelf

'The Life of Jullien.' By Adam Carse

[Heffer, 15s.]

The work of most historians, had they not lived, would have been done by somebody else—done a little differently, no doubt, but done nevertheless. Not so, however, with Mr. Carse. His studies in the borderland of musical and social history not only embody a remarkable blend of scholarship and literary style, but also proceed from an almost unique type of investigation. It is difficult to think of any other writer who could have given us 'The Orchestra from Beethoven to Berlioz' or anything nearly resembling it. From that great work the present book is an offshoot; and, while of lighter calibre than the parent source, it is of a similarly exceptional nature. It appears to be not only the first book on Jullien, but the first original and substantial treatment of him by anyone who was not his contemporary.

Through previous accounts Jullien has come

down to us as a French dandy in early-Victorian London, a showman rather than a musician, a conductor whose audiences came to see as much as to hear, a provider of popular concerts in which quadrilles and polkas were the main fare and Beethoven (conducted with a special jewelled baton) an occasional spice. He was the man who used four additional military bands in the fifth symphony, and had a tin box containing dried peas rattled to imitate falling hailstones in the Pastoral'. But Mr. Carse demonstrates that he was, in two ways, important. Firstly, he was the only efficient conductor in London at the time, except for Costa; apparently Bishop, Smart, Potter and the rest 'toyed with a baton in front of an orchestra that took no notice of them'. Secondly, he established (though he did not inaugurate) the habit of Promenade Concerts in London over a period of nearly twenty years. After his death in 1860 these concerts became a perilously surviving institution in the hands of milder-mannered men. It took another dominating personality, Henry Wood, to establish the Promenade Concerts firmly again from 1895 onwards. In Jullien's day these concerts did not

differ from others merely because of the unusual arrangements for accommodating the audience. They were not competitors of the Philharmonic, but popular cheap-price entertainments. The audiences came to relax amid pleasant surroundings and pleasant music—mainly dance music, as do so many audiences today. 'If an origin for the promenade concerts must be found, it can be sought for in two directions: . . . summer garden concerts and public ballrooms.'

Naturally these audiences liked novelty, virtuosity, and spectacle. Jullien gave them fireworks, a troupe of Zouaves, a monster bass-drum, and such soloists as the cornetist Koenig (composer of the still popular 'Post-horn Galop'). Conducting, he was what we should now call an exhibitionist: in his stance, gestures and glances he seemed to enact the music itself, and was perhaps the first conductor to give his audiences that impression. Yet he was a master of the music he performed, not only in the drilling of his players but (as expert witnesses bear out) in his interpretation of composers, not all of whose works he 'improved'. By introducing the classics, he elevated the taste of his audiences. He rendered a genuine musical service.

Jullien's early life is obscure. There are two different and often contradictory accounts of it, one in the famous musical dictionary compiled by Fétis (who knew him) and the other in an article which was spread over eleven consecutive issues of the Musical World of 1853. Mr. Carse gives us some delightful fun with this obviously fanciful article, in which the infant Jullien (a prodigy, of course) gets lost on one occasion by slipping down the bell of an ophicleide. (As Mr. Carse gravely remarks, it must have been an unusually large ophicleide.) Professionally, Jullien seems always to have used only his surname. Fétis gives him the Christian name Louis-Antoine. Mr. Carse introduces him as Louis Georges Maurice Adolphe Roch Albert Abel Antonio Alexandre Noé Jean Lucien Daniel Eugène Joseph-le-brun Joseph-Barême Thomas Thomas Thomas Pierre Arbon Pierre-Maurel Barthelemi Artus Alphonse Bertrand Dieudonné Emanuel Josué Vincent Luc Michel Jules-de-la-plane Jules-Bazin Julio César

Jullien. One hates to quarrel with such an inspiration; but the *Musical World* article, which explains this extraordinary baptism, gives 'Cerbon', not 'Arbon' (which in 'The Orchestra from Beethoven to Berlioz' appeared as 'Carbon'). Mr. Carse curiously fails to allude to Fétis's insistence that the name was originally 'Julien' and was changed

by its bearer.

The quadrilles and other dance pieces composed by Jullien are found by Mr. Carse to be of no special distinction. But what of his more serious music, including a symphony, two operas, and a ballet? Mr. Carse laments that the full score of the most famous of these, the opera 'Pietro il grande', has apparently disappeared with the rest. True; but at least he might have quoted Fétis, who said of the score, 'On y voit briller des inspirations soudaines'. Or, better still, Mr. Carse might have come himself to a partial verdict from a perusal of the selection for voices and piano (sixteen vocal numbers and five dance movements) which is available in the British One would have welcomed also some Museum. reference to Jullien as music publisher: his London firm boasted two addresses. Even more relevant to Mr. Carse's theme, but not mentioned by him, is Jullien's power of organization as revealed by the Musical World: 'It is no exaggeration to maintain that Jullien has invented at least three first-class orchestras in this metropolis. . . . We would venture a bet that if Jullien were once more deprived of his orchestra . . . he would rout up the military bands, and knock up another within a month, which should become in the process of time a formidable rival to the existing orchestras of London'. A certain parallel among today's conductors comes to mind.

A number of trifling slips exist in the text. Lord 'Burghersch' should be Burghersh, 'Zetty' Treffz (p. 66) should be 'Jetty', 'Villaume' (inventor of the Octo-bass) should be Vuillaume, 'Carnaval Romain' is correct without a final e. By a misplacement of names on page 61, a violinist named Viotti Collins is made out to be a cellist. The book generally, however, is written with Mr. Carse's accustomed stylishness and attention to detail. It is well illustrated. Neither the musical nor the social historian will be able to neglect it, and the ordinary music-lover will hardly resist the fascination of Jullien as a personality.

'Opera for Amateurs.' By Frederick Woodhouse

[Dobson, 6s.]

'Opera Production for Amateurs.' By Harold Smethurst

[Turnstile Press, 8s. 6d.]

Mr. Woodhouse, well known as a singer and as director of the Intimate Opera company, here shows himself a lucid and pleasant writer with some pungent things to say: 'Training for the operatic stage in this country generally means a "professional" course at one of the academies, with one hour a week for 36 weeks in the year for singing lessons and learning operatic arias, an opera class once a week, and a brief harmony lesson when the aspirant to operatic honours is taught to

harmonize melodies in the style of Hymns Ancient and Modern.' (This remark draws a heartfelt footnote from Dr. Percy M. Young, editor of 'The Student's Music Library', to which series this book belongs.) Mr. Woodhouse's pages, however, have too diffuse an appeal—partly to the listener, for whom opera is 'explained' almost from first principles; partly to the would-be amateur conductor or producer; and partly to the educationist. What most interests the one will surely be largely irrelevant to the other.

Mr. Smethurst, by contrast, aims at a limited target and hits it. He is the brisk, practical, professional expert called upon to help the novice in putting on an opera. He carries in his head (one feels) the prompt books, lighting plots, and rehearsal schedules for 'The Vagabond King', 'La Forza del Destino', and everything in between. (He suggests that the Verdi opera is 'not beyond the capabilities of a really gifted group of amateur singers'.) He expects the reader to know the technical terms of stage-craft and to follow him through arrowed charts of chorus movements. He ends with a detailed guide to the production of six operas—' Dido and Aeneas', 'The Impresario' (Blom's text), 'The Beggar's Opera' (arr. Austin), 'The Bartered Bride', 'The Immortal Hour', and 'Love at the Inn' (Quilter). His book is concise, downright and helpful. One is a little disconcerted, however, to note that Mr. Smethurst apparently thinks that 'Ah, perfido!' (which he mis-spells) comes from 'Fidelio'; disconcerted, also, that Mr. Woodhouse for his part once more implies that 'an exotic and irrational entertainment' was Dr. Johnson's description of opera in general, instead of his description of the Italian opera in London.

'The Concert-goer's Handbook.' By Hubert Foss

[Pocket Books, 2s. 6d.]

The author's style is warm-hearted and personal, and no one will be able to say that this alphabetical compilation is as dry as a dictionary—or, unfortunately, as accurate.

Sometimes Mr. Foss disarms us. He will make an outrageously partisan statement like 'The skill [of Puccini] is uncanny, the style deplorable and then atone by adding: 'Puccini is a composer you love or do not!' (which is true enough). Some of the articles on general topics, for instance Arrangement, are admirable. Much thought has been given to the explanation of words which have both musical and non-musical meanings (tone, for instance) and to such traps for the layman as the differing musical usage of treble, triple, triplet, trio, third (interval) and ternary. Sensibly these pages, while not bothering to explain that a clarinet in a score may be encountered as a clarinetto or Klarinette, do give separate entries for fagotto and Posaune.

This is a pocket-sized, paper-backed reprint of a book first issued in 1946. It has been slightly revised since then, but not with complete care: under 'Vaughan Williams' we learn of six symphonies, but under 'Symphony' it appears that he has written only five. Britten is allowed no compositions later than 'The Rape of Lucretia'

(1946). In 310 pages Mr. Foss had to be highly selective, and one can hardly complain at finding Farnaby and Humfrey excluded while Bull and Blow are mentioned. Coming to modern British composers, however, it is difficult to justify a selection which includes Alwyn but not Rawsthorne, Maconchy but not Lutyens, Milford and Roper but not Finzi or Searle. Alan Bush, who is so often admonished for bringing concrete political significance into his work, will be amused to find himself described as ' of somewhat abstract American composers are even more curiously dealt with: Charles Tomlinson Griffes and Arthur Shepherd find a place (full marks to any reader of this review who can mention even one of their works!) but not Roy Harris, Charles Ives, David Diamond, Virgil Thomson, Randall Thompson, William Schuman, or Deems Taylor. Aiming at the concert-goer in a fairly narrow sense, Mr. Foss explicitly declines to cover church music: yet there is an article on plainsong, which can hardly enter the concert-hall, and no entry under motet, which sometimes does so. No music-type is used, which makes the articles on such topics as clef and notation unnecessarily difficult. J. S. Bach, incidentally, gets fourteen lines, W. H. Hadow twenty-two.

Inaccurate or careless statements abound. We are told that alto is an Italian (as well as French) word for viola; that brass bands include horns; that Edward German (born in Shropshire) was Welsh and Richard Strauss (born in Munich) Austrian; that the octets by Schubert and Spohr are for strings only (instead of for strings and wind); that 'the piano is present at every concert'; that polytonality includes 'the wildest experiments of the Mittel-Europa school of Schönberg's followers'; that Purcell 'wrote no long works'; that recitative 'can be accompanied or unaccompanied, the former kind being called secco'; that the tuba normally heard in the symphony orchestra is a euphonium; that 'adult male sopranos are to be heard occasionally' (where?); and that 'treble' is used to label a high-pitched saxophone. The author defines a sonata without qualification as 'containing more than one movement', yet hails Liszt's piano sonata as a masterpiece. Prokofiev's 'Love for Three Oranges' is said to be a ballet, instead of an opera; and a concerto by Shostakovitch is said to be for trumpet, whereas it is for piano and trumpet. Recorders are actually made in five sizes, not four, and the 'treble' or alto' recorder is one instrument, not two. By 'bass-fiddle' Percy Grainger means a cello, not a double-bass (which he calls a double-bass).

By implication, at least, the reader is further led to believe that the present-day double-bass always has four strings; that there is only one kind of trumpet mute; that 'pedal' in relation to the harpsichord always means a kind of 'stop'; that Janáček wrote only two operas, 'Jenufa' and 'Reynard'; that Stephen Foster wrote a song entitled 'Swanee [sic] River'; and that all Schubert's 'Rosamunde' music was rediscovered by Grove and Sullivan, whereas six out of the eleven numbers were already known. The information is given that the ophicleide was 'valveless, and so having only one fixed harmonic series', but there is no mention of the fact that it had keys

and so could manage a continuous scale. Two composers named Johann Strauss are properly referred to, and then the 'Blue Danube' and 'Fledermaus' waltzes are mentioned—without any clue as to which of the two Strausses wrote them. Musical organization in Britain today is not satisfactorily covered, and the article Sadler's Wells is confused and misleading.

The scope, purpose, size, and cheapness of this book are commendable, but it is not suitable for the unwary reader.

ARTHUR JACOBS.

'Music in the Primary School.' By H. Watkins Shaw

[Dobson, 6s.]

'Teaching Music in Schools.' By James Mainwaring

[Paxton, 7s.]

'Music in Further Education.' By I. V. Homewood

[Dobson, 5s.]

'The Introspective Listener.' By Magda Kelber

[Clarke, 5 Wardrobe Place, E.C.4, 7s. 6d.]

I have grouped the books in the given order to indicate their progression through the age-periods. Much that is said in one can be tested by and compared with the other writers' views. Music in schools may not agitate all musicians, but as ratepayers we may well ask what is aimed at, what in present conditions and under coming 'economies is to be expected. Even those unacquainted with school conditions will have their notions of what, ideally, music in schools ought to come to. Short books take the natural course of giving facts, suggesting methods, listing pieces, and the like, without close detail or the attempt to answer the young teacher's common question: 'What shall I teach next?' The multiplicity of devices such as recorder and violin classes, and the unsolved problems of 'appreciation', can only be glanced It is surprising how much skilled teachers and teacher-trainers can pack into the smallest books. Mr. Shaw, considering the needs of children from seven to eleven, is the most categorical. training college lecturer he has no illusions about the powers of teachers-to-be. His plans are laid within their capacities: he does not, for example, presume that teachers of Infants can play the piano. He recognizes both the usefulness of sol-fa and the prejudice against it: just as he notes the waverings of 'the pendulum known as educational thought in this country'. Where 'appreciation' is concerned, some of us are not happy, however wise may be the advisers. The overwhelming, unanswered—perhaps unanswerable—question is: 'Quis custodiet ipsos custodes?'—adding, for security, 'praeceptores'.

Dr. Mainwaring, also a training college lecturer, specializes in both music and psychology. His book shows how the 'Gestalt' idea works. Full of

thought-provoking facts and opinions, it takes a rather more detached, yet still very 'practical' view, the author looking to Jeremy Bentham, for example, for arguments (the bad ones) concerning appreciation, and delivering the most shattering shot I have yet marked, when he tells of the boy whose judgments of pictures coincided so astonishingly with those of experts. Being asked how he did it, he replied that he knew the pictures he disliked must be the 'good' ones. (I have always thought these psychologists dangerous, subversive fellows.) Dr. Mainwaring, rather dry but spry, is humane, mingling precepts and warnings of which we all may well be reminded, with clear if necessarily very quickly-stated plans of work throughout the school which are not too lofty for any teacher to use. Miss Homewood is more general, and even briefer, in telling what young working people can tackle and how they may be led to at least the fringes of culture. Her five cheerful illustrations of self-helpers in youth club and factory should make people want to rush out and join in this social-musical work: but she would have done well to give more particulars: addresses, for instance, of the numerous organizations.

Miss Kelber's book, less usual in style and attack, is one of the best of the endless 'listening manuals: partly because in her introspection she looks to so many other arts and quotes persuasively from so many authors: partly because she is so little self-deceived about the queer game of taking in music. She might be called a later and less sentimental Rorke (of 'Pilgrim' fame). To the second of the tremendous questions always in our minds about teaching and self-help: 'What happens when the music sounds?' there may be no possible answer; yet every such book must try to reply. The other three works have to stand the fire of this question, too. I doubt if any schoolmanual yet written can safely do so. Things are so much easier for the adult on his own: easier, in many ways, and more dangerous, in many. Miss Kelber knows nearly all the snags: she even mentions (as very few writers ever do) some of the differing ways in which people take in music: ways so very diverse, and often opposed, that a work may mean to A something totally different from what it means to B. The refusal of most appreciation-writers to deal with this basic profundity makes almost nugatory the great bulk of such writing. Laymen A and B—nearly all laymen, indeed-are in the position of the two knights who fought over the nature of the inn-sign, which one had approached from the north, the other from the south. The sign happened to bear a quite different picture on each side: yet the inn had but one name and one intent. The book-writer or lecturer usually tries to take all the queer appreciation-fish in one net. It can't be done. Much work is wasted, or disappointing. Yet would-be educators are upheld by hope, and the impossibility of proving that what they hope for doesn't happen. Miss Kelber, with clever clarity, thinks of music as symbol and reality, as purge or stimulus: of the need for reverence, modesty, the blending of passive with alert receptiveness. Here in a hundred small pages is more good sense and thought-opening matter than in any other similar print-space I know. One is not required to agree with every opinion: but even in the so arguable realm of 'appreciation', I find little that I could pick a quarrel with. I think she might more closely have equated her experience in music-andreligion with the imaginative faculty which is the overall determinator; I think she overestimates the capacity—anybody's—for taking in music like air. (But who, anyway, knows what happens?) Looking into her own spirit, Miss Kelber finds that way to art through integrity and growth. She, like all of us, generously cries for the other listener to be educated: and without pretending to lay down a schedule (as is, obviously, the duty of our other authors), I think she comes nearer to showing how it may be done than any other writer I have read. Modesty wins.

'The Songs of Delius.' By A. K. Holland

[Oxford Press, 3s.]

In fifty pages of the latest 'Musical Pilgrim' booklet Mr. Holland describes and evaluates about the same number of songs, drawing attention to Delius's vocal approach to instrumental music, to the folky and other implications of his setting poems in half-a-dozen languages, and to the individuality of his attitude—so different from, say, Wolf's. For over thirty years he was writing songs, from the early Grieg-influenced ballads to the best of all, the late English ones, which have been too little prized and publicized. Mr. Holland's writing makes one turn again to them, with fresh expectation. In a day so grim, every testament of old beauty from our richest romantic should often be tasted, and gratefully built into our being to fortify us against the harsh and heartless stuff that besets us.

'The Playing of Chamber Music.' By George Stratton and Alan Frank [Dobson, 6s.]

This is a reprint, with but a few words altered, of the treasured little O.U.P. book of 1935, uncommon then in its approach, which, so far as I know, has not since been copied in any other book. It ought to be: here is a means of that beneficent book-making which I am constantly urging upon other people who have more energy and special knowledge than I. With hints, warnings, precepts and advice on method in rehearsal are given performers' analyses of three string quartets: Mozart's K.465, Beethoven's op. 59, no. 3, and the Debussy. Every line is valuable. Has anyone, by the way, yet explained why 'it is possible to play pizzicato quicker and better in the evening than at any other time of the day '—or disproved this?

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'The Playing of Chamber Music.' By George Stratton and Alan Frank. Pp. 79. Dobson, 6s. 'Music in the Primary School.' By H. Watkins Shaw,

'Music in the Primary School.' By H. Watkins Shaw, Pp. 126. Dobson, 6s.

'Some Composers of Opera.' By Dyneley Hussey. Pp. 102. Oxford University Press, 7s. 6d. 'The Concise Oxford Dictionary of Music.' By Percy

The Concise Oxford Dictionary of Music. By Percy A. Scholes. Pp. 655. Oxford University Press, 18s.
Donald Francis Tovey. A biography based on letters by Mary Grierson. Pp. 337. Oxford University Press,

'Children Singing.' By Cyril Winn. Pp. 87. Oxford University Press. 6s.

'Jacobus Vaet and his Motets.' By Milton Steinhardt. Pp. 189. 'Michigan State College Press; Oxford, B. H. Blackwell, 25s.

'Tuning and Temperament.' A historical survey. By J. Murray Barbour. Pp. 228. Michigan State College Press; Oxford, B. H. Blackwell, 30s.

'Second Movement.' Continuing the Autobiography of Spike Hughes. Pp. 346. Museum Press, 16s.

Round about Radio

HE high point of the month was of course the stage production of 'Wozzeck', some of the music of which has been broadcast before. The tautness of the performance added excitement to my home listening, which was aided by the chart of structure, book of words, and some interesting comments by Berg and others, which I received by the much-appreciated courtesy of the publisher, Dr. Alfred Kalmus. That chart is a remarkable document. It lists every detail of the action and of the too complex forms attempted in the very brief scenes. The work runs about a hundred minutes (I timed the acts as $37\frac{1}{2}$, $37\frac{1}{4}$, and 243 minutes: each act has five scenes). The scene-changes occupy an average of half a minute, the times varying from a quarter to one and a half. Mr. Yudkin, who controlled them, must be a marvel. I would have given something to be backstage that night! Some of the forms can scarcely be distinguished, as the action goes on: sonata movement, fugue, suite-all manner of concentrated devices. Pure singing, declamation, and speech-song are employed (the chart shows exactly where). The last device seems to me outworn and tiresomely limited, but I thought the singers' handling of it was most able. This must be a terrifying work to perform. I cannot conceive, as one can for many operas, an ideal interpretation. Perhaps it's impossible to make much of it: but the greatest praise should go to all concerned: the singers, Parry Jones, Rothmüller, Evans, Dalberg, Hanesson, Miss Sinclair; Sumner Austin, the 'Old Vic' veteran, who produced; and the superlatively skilful conductor Kleiber. The leading woman, Christel Goltz, did not make her English sound convincing, as the others did, but how keen was her grip of the character, which the dramatist shows only in tiny spasms: the extreme brevity of the scenes is a heavy handicap. Wozzeck sounded too able and ordinary a character: too intelligent, one would say. The play is the work of a very young revolutionary who could not escape dramatic decadence. The pity he felt does not come through, and the opera libretto is too sketchy to give meaning to the highly referential terms of the play's psychology—there being scarcely any direct, overt or connected statement, or even implication: all is to be read in terms of neuroses. The work is thus more difficult to take in than 'Billy Budd', another which deals in the so-fashionable terms of violence and cruelty upon unavowed motives, which the B.B.C. seems to be taking up with enthusiasm (witness another Third Programme item, 'The Occupying Power', than which, I thought, nothing could be worse). The points that Büchner the youth wished to make

were more ably expressed in a later generation, when Gorki ('The Lower Depths'), Kaiser and his contemporaries, and, still later, Eugene O'Neill took up the theme, using subtler psychological undertones than Büchner could command. Berg's music is almost beyond criticism, I feel: if 'twere to be done, 'twere well it were done thus: but the work remains for me the second most horrible opera in the world, and by far the cleverer of those two (the other being that revolting humbug 'Jenufa'). If opera has ceased to be a pleasant nonsense-tale set to music, it ought to get much more criticism and analysis of plot, motive and mentality than, for example, 'Budd' seems to have aroused. It is disappointing to find so few critics seeming to care about its inner meaning, which has little to do with the outward sense. I'm afraid there is a tendency to be dazzled by strange, powerful music, which few can claim to take in fully. As with so much in all contemporary arts, which hang together in fascinating, fearsome unity, often reflecting the soul-sickness of Western man, I feel that one is not required to like or dislike, but to interpret, understand, and learn. It occurs to me that more people might enjoy the work if it were performed as ballet: though far be it from me, who care very little for this overwhooped art, to suggest that still more victims should be cast to the lions; but as 'Wozzeck' is an example of 'expressionism', a style much more surely handled by later and more mature writers, it might be that powerful miming could convey at least as much meaning as the words do, and maybe deepen the significance of this fumbling social document, which foreshadows some of the ideas developed in the later European revolutions, and ever since fermenting there. One reads at least a clear warning against the suicidal inhumanities into which anger, fear and hate continue to drive us. Pondering this, we might get some benefit from an otherwise depressing work: for musically it holds nothing to comfort the heart.

The day of the 'Wozzeck' broadcast being also the anniversary of the birth of another seeker, Robert Burns, I hoped, after the opera, to refresh and cleanse the spirit with something of his. All I could find was a Burns Nicht speech: and with all due respect to such tributes, one seeks the essence of the man's heart, not the too familiar praises. The B.B.C.'s general neglect of such lifegivers, in favour of dealings in hate and horror, is not the least significant sign of its decadent tendencies.

Hindemith's 'Mathis der Maler' has a far

better libretto than 'Wozzeck'; its psychology is simpler, and it tells a good dramatic tale in round stage-terms. In default of an opera-house performance, the Albert Hall concert, with a scene omitted, was welcome. The enterprising Raybould conducted, and everybody sang out heroically. The voice-writing tends to be square-cut, hard, clumsy and syllabic; the heavy orchestration (at moments one had a mad impulse to murmur 'Meyerbeer') is not well integrated, though the climaxes are exciting. Hindemith has always had a dangerous fluency: here is something of the old glibness, persistence, and lack of organic unity. Often one feels that a bushel or so of rests would do the music a lot of good. I have little to remember beyond a few rich moments of emotional stir. Listening, earlier, to 'Rosenkavalier', it seemed impossible that today's young composers can ever bring forth buds capable of blossoming into the beauty of such full-blown (if you like, over-blown) roses. Old memories cannot be displaced, but one can enjoy much of the singing by people like Sylvia Fisher, Constance Shacklock and Glynne, without being able to feel that they can re-create all the ripe character of the piece. I noticed that, in the line of contemporary vulgarity, the Covent Garden audience, or some part of it, began to applaud before the ends of the acts.

Modern opera, we have seen, raises problems that in older days were not dreamed of. Upon the appreciation of opera in general, I was glad to see Mr. Blom's comments, in one of the scanty humane columns of a Sunday newspaper. matter came up when Mr. Howes, our most valued discourser upon 'appreciation', author of that welcome book 'Man, Mind and Music', which raised some good argument in these pages, seems gently to have rebuked another critic for saying that, having formed a certain opinion of 'Billy Budd' from reading the score, he changed his view after hearing the music-then, liking it less. How far is it safe to judge from a score? The allied question came up: what should be the order of experience? Mr. Howes, I gather (I did not see his original article) says that the order should be first perception, then imagination working upon this, and lastly knowledge, such as the score provides. 'Perception' and 'imagination' of course need defining and separating: for that we have good help in Mr. Howes's writings. I like Mr. Blom's swift attempt to define, in his tiny allowance of space: 'Perception is the apprehension of things as they are, whereas imagination is a sensitive understanding of what they imply This of course could be enlarged and safeguarded. Things as they are 'sets off the bomb-question 'What is Truth?' Mr. Blom argued that one can gather enough from a score to reckon up how an unknown opera would come off on the stage. I confess this beats my powers: knowing much of stage technique, and of the astonishing things that can happen to an author's play in production, I venture to doubt if it is safe to try to say what an opera amounts to, without seeing what production can do for-or, often, against-it. We remember those mournful funny-hat-tricks that ruined a recent 'Salome'. The power of the producer is dangerous. It can also, I think, bring salvation;

I know that to be so, as regards straight plays: but I'm open to argument, about opera.

Schönberg's 'Erwartung' (about half an hour) is lush with an almost absurd excess of sensationalism; the orchestral washes of colour, the gestures and attitudes are most interesting. There are a few moments of relief, but I felt no sense of growth. Wagner is out-soared and out-sung, but not out-souled. As the old tag goes, 'Erwartung' may be remembered when the 'Liebestod' is forgotten—but not, I trow, until then. Queer, how distant are the days when such works were novelties. This one, written in two weeks in 1909, waited, I read, fifteen years for production (in Prague). The B.B.C. broadcast it in 1931, as we well remember: oddly, it printed a statement that this year's was the first British performance. U.S.A. it was, not G.B., that first heard it this 1931: 1952: 1973-who looks forward eagerly to the third show? I was not altogether happy about the talk introductory to the broadcast. The speaker made, usefully enough, the point about the work's having led on to such an end as 'Wozzeck', that blind-alley (my phrase, not the introducer's). He did not attempt to assess the world whence 'Erwartung' arose, or to make any 'appreciation', in the correct meaning of the term, of its credit-debit: the only sort of assessment that is of much use. This was presumably the result of the 'no music criticism' rule which seems to prevail down there. Mere praise is misleading, and to some of us annoying. It is absurd to talk about such works without examining their profound weaknesses. I find much broadcast talking about music stultifying, and long for fresher air, more responsibility in assessments, and deeper searching, psychological and sociological. Musicians, however, are usually less bedevilled than lovers of drama, who have to suffer such weird ineptitudes as, the next night, dismally occupied a quarter-hour before 'Man and Superman'. We may be thankful for small mercies: but the treatment of music, while mostly free from the foolish fads and fancies that disfigure such assessments as that I mention (poor G. B. S. has suffered badly since his death from the playing down of his most vital qualities), shows a wearisome tendency to pontification mixed with namby-pambyism.

Thoughts such as these, based upon a quarter-century's close study of B.B.C. mentality and practice, cause one to add many qualifications to the amiable, pleasingly delivered and inevitably predictable survey of the music-chief's job that Mr. Murrill gave us one night. A few figures, however, may have startled some people. I should have liked more. Thirteen to fourteen thousand contracts are annually made with artists outside the staff. All the other people, who don't get jobs, seem to write to me, complaining. We were told that many eminent musicians are engaged to report on the programmes, for lengthy periods. It is amusing to imagine some of their remarks, or some by friends of mine, were they able to feel safe in making public the sentiments they confide to me. But that is not safe: and there lies the most dislikeable, undemocratic consequence

of the monopoly.—One who, within his special sphere, has spoken out boldly is Dr. C. H. Moody, of Ripon, whose half century as organist was celebrated by his being made a Freeman of the city. A prophecy he then made was less cheerful than some of Mr. Murrill's. Speaking at the ceremony, he said that within a decade or two many provincial cathedrals will be likely to cease their distinctive daily services. Musicians remember with gratitude Dr. Moody's standing up for these -and so for their rights and duties in generalwhen there came a time for decision. It would be well for the profession and the art if more people had the pluck of a Moody. It was a good thought to include in the broadcast the sound of his choir singing part of the service he composed for the eighth centenary of Fountains Abbey, in archaeological research concerning which, and in many other aspects of that past-delving which is one of the best of hobbies, Dr. Moody is a devoted and renowned expert.

No other works greatly excited me this month. Arnold Cooke's half-hour piano concerto was heard again; cheerful and direct; not too derivative. This order of music might well be pursued by some of our grimmer youngsters.—John Gardner's first symphony seems solid and clever: in effect, and a little in style, the impression is something like that made by Shostakovitch in his first symphony; and of course the inevitable V.W. manner is noticeable, too. But all our young men seem to work too hard at the symphonic job.—Gordon McLean, a pianist new to me, gave

a powerful, lucid account of the Franck 'Prelude, Chorale and Fugue', and added an attractive minuet of his own composing.--Some other French music—usually my best lighter pleasures come from this land-was enjoyed in Roland-Manuel's 1938 'Suite dans le goût espagnol' for oboe, bassoon, trumpet and piano: though I can never hear trumpet and keyboard without some discomfort. Tune as one will, they jar. Then there was Roussel's cello 'Concertino', op. 57 (André Navarra the polished soloist, with the London Classical Orchestra: Trevor Harvey). This short work, the last Roussel wrote for the orchestra, lets the soloist play sweetly, skittishly among his fellows, almost, I figured, like a masterfox cavorting amid the hunt. It is hard going, but great fun for all hands, including the fox : as, devotees of the chase assure us, it always is. (For these, Franck has the right answer, in a tonepoem.)—Here also was a 'Sinfonietta' for harp and strings by Graener, once a London theatre conductor and R.A.M. professor. Dedicated to his son, 'a fleeting guest', early lost, this wellmade one-movement romantic piece is an oldfashioned, tunefully affectionate tribute. -- How beneficent, after operatic shocks, was the tender insight of Berlioz, with all his sharp striking unexpectedness, in that selection of smaller works ('La Captive', 'Tristia', the 'Maggi' chorus, etc.). This was the best concert of the month. Warm recognition to Bernard's London Chamber Orchestra and Singers, to Nancy Evans and Olive Zorian: and yet another wave of deep thankfulness for the great originals, the real 'characters' and humane seekers after beauty.

Church and Organ Music ROYAL COLLEGE OF ORGANISTS

A Lecture will be given in the Hall of the College on Saturday afternoon, 3 May, at 3 p.m., by Mr. Peter Latham, M.A., B.Mus., F.R.A.M., on Dvořák's second Symphony in D minor, with musical illustrations. The work is set for F.R.C.O., July 1952 and January 1953. Admission free; no tickets required.

Choir Training Examinations, May 1952, Certificate and Diploma (CHM)

The Choir Training examinations will be held on Wednesday and Thursday, 7 and 8 May, and also Friday, 9 May, if required. The last day of entry is Tuesday, 25 March. The syllabus may be obtained on application to the College.

Diploma Examinations (A.R.C.O. and F.R.C.O.) July 1952 and January 1953

The syllabus may be obtained on application to the College.

Organ Practice

The charge for organ practice during March is 2s, per hour (members only). All reservations must be paid for at the time of booking.

The 'Mary Layton' Organ Exhibition

This Exhibition is open only to women of British birth who have gained the A.R.C.O. diploma and is tenable for one year at the Royal

Academy of Music, the Royal College of Music or the Royal Manchester College of Music, organ playing being taken as the principal study.

Full particulars and entry forms can be obtained from the College and when completed must be received by the Clerk of the College not later than Thursday, 15 May. The next competition takes place in June 1952.

The Mrs. Alice Bonwick Request

The income of this Bequest is applied to providing the fees wholly or in part for the training of poor but deserving pupils to become organists. Applicants (male or female) must be under twenty years of age on 1 May, 1952.

Full particulars with forms of application can be obtained from the College.

The 'William Robertshaw' Organ Exhibition

This Exhibition has been founded by a bequest of the late William Robertshaw. Open to candidates of either sex of British birth and after allowing for administrative expenses is of the value of £110 a year. It is tenable for three years at the Royal Academy of Music, and will be awarded after open competition, the successful candidate taking the organ as his (or her) principal study.

Full particulars and entrance forms can be obtained from the College and when completed must be received by the Clerk of the College not

later than Thursday, 15 May. The next competition takes place in June 1952.

After the distribution of diplomas on Saturday, 19 January, Dr. Harold Darke, M.A., F.R.C.O. (organist of St. Michael's, Cornhill), played the following pieces, selected from those set for the Diploma Examinations, July 1952:

Prelude in B minor Chorale Prelude 'Allein Gott' ... Bach Chorale and Variations 'Sei gegrüsset, Jesu gütig' Chorale Preludes:

(a) 'O Gott, du frommer Gott' Karg-Elert (b) 'Old 104th' Parry Choral No. 3 in A minor César Franck

PASSED ASSOCIATESHIP, JANUARY 1952
Allard, M. H., Bath.
Bacon, J. M., Shorne, near Gravesend.
Ball, M. E., London.
Bertalot, J., Shoreham-by-Sea.
Blackwell, Miss E. E., London.
Boe, J. M., Canterbury.
Boyd, C. M., Newastle-on-Tyne.
Byers, M. J., London.
Carswell, I. B., Southampton.
Darling, L. W. H., Brighton.
Davies, D. G. A., Aberystwyth.
Dorum, I. C., London.
Folks, P. W. J., Farnborough, Hants.
Hayes, A. F., Crewe.
Illman, M. T. N., London.
James, J. D., Rowton Castle, near Shrewsbury.
James, M. R., Compton, near Wolverhampton.
Last, Rev. H. W., London.
Mellor, Miss C., London.
Moon, V. G., Carshalton.
Naylor, K. N., Cambridge.
*Niven, Mrs. M. V., Renfrewshire.
Phillips, A. F., Broadstairs.
Rendell, D. J., London.
Runnett, H. B., Liverpool.
Sheldon, R. T., Eastbourne.
Smith, A. E., Ilford.
Spinks, D. R., Norwich.
Stevenson, P. A. S., London.
Stone, G. R., London.
Tostevin, N. J., Rowton Castle, near Shrewsbury.

*Examined at Glasgow.

*Examined in K. L. Warner

*July 1951.)

*PASSED FELLOWSHIP, JANUARY 1952

PASSED FELLOWSHIP, JANUARY 1952
*Blackmore, G. H. J., Aberdeen.
Brown, A. K. Cassels, Crowthorne, Berks.
Davies, J. H., Cambridge.
Ingate, D. W. G., Southend-on-Sea.
Land, T. H., Colne, Lancs.
Lank, P. J., Leicester.
Lee, G. E., Repton, Derbyshire.
Lockhart, J. L., Canterbury.
Mallaband, R. T., St. Austell, Cornwall.
McKelvey, M. J., Wellington, Salop.
Perrin, R. E., Enfield.
Pinder, C. J., Rotherham, Yorks.
Regan, C. P. W., London.
Wilks, D. J., Durham.
Wilson, J. W., Godalming, Surrey.
Wood, J. H., St. David's, Pembrokeshire.
* Examined at Glasgow.
'Limpus' Prize—J. J. Wilks.
'Turpin' Prize—J. H. Davies.
'Harding' Prize—Not awarded.
'Dr. F. J. Read' Prize—E. F. Rapley (Exam

'Dr. F. J. Read' Prize-E. F. Rapley (Examined in July

J. A. SOWERBUTTS (Hon. Secretary).

EXAMINERS' REPORTS—JANUARY 1952

A.R.C.O. Organ Playing

The need for a fundamental legato style in organ playing needs to be emphasized, especially with regard to the pedals. There were many signs suggested of poor pedal technique and lack of proper control. Phrasing was often overdone in the sense of clipped phrase-endings. There was too much dull and unmusical playing, and the use of the swell pedal needs more thought.

In the tests the vocal score was generally well done, though the speed was often too slow. The standard of the sight-reading was noticeably poor and the transposition weaker than it should have been. Registration and control of the organ were especially weak in the sight-reading and the change of key was more often omitted than observed.

HERBERT SUMSION (Chairman). ARNOLD GREIR. O. H. PEASGOOD.

A.R.C.O. Paper Work

The general standard was somewhat low, with no outstanding candidates. There was not enough musicianship shown in the workings.

Ear-Tests. The harmonic test was mostly well done. The melodic test was poor. Many candidates mistook the time and there were some wild attempts at the notes.

Strict Counterpoint. Very little mastery of the harmonic basis. Some parts had awkward and angular leaps

Free Counterpoint. There was no sense of style and

a lack of ease in the movement.

Piano Accompaniment. This was better than for some time past, and showed a feeling for the keyboard. Many of the workings, however, were vague and

sometimes wrong in key-sense.

Two-Part Writing. There was little appreciation of the speed and character of the music, and too much fussiness in the added part.

Four-Part Harmony. This was generally competent,

but very dull and unimaginative.

History Question. Answers were not sufficiently factual and sometimes had very little bearing on the question. Candidates must learn to express themselves concisely and to confine themselves to what is asked of them.

> SYDNEY WATSON (Chairman). Неатнсоте Ѕтатнам. DOUGLAS HOPKINS.

F.R.C.O. Organ Playing

The standard was encouraging in every way. The chief fault was the lack of control, which caused inaccurate detail and distortion of the rhythm. Candidates should beware of hurrying ascending passages, e.g. the subject of the 'Wedge' Fugue, and scale-passages in the set Bach Chorale Prelude. The Parry Fantasia chosen by a great many candidates was rarely expressively and rhythmically played. Either the rhythm was destroyed in an attempt to provide an expressive rendering or shape and nuance were ignored in an

endeavour to play strictly in time.

Tests. The marked improvement shown at recent examinations was well maintained. Candidates would be well advised to read from the bass upwards. Some got into difficulties through not doing so. It is important always to observe the indicated character of the sight-reading and improvisation themes, e.g. several candidates interpreted 'allegretto' as 'andante'. The very special gift needed for improvisation was entirely

absent.

GEORGE THALBEN-BALL (Chairman). HENRY G. LEY. HAROLD DAWBER. E. S. ROPER.

F.R.C.O. Paper Work

String Quartet. Some candidates showed a real feeling for quartet writing, but too often they failed to grasp the harmonic significance of the given part. There was frequently a fussy effect due to the use of too many chords in the bar.

Composition. On the whole the results were disappointing. Some candidates affected a modern idiom which was beyond their technical equipment. There were few good settings of the words.

Questions and Analysis. Generally speaking the answers showed a commendable familiarity with the symphony, and a fair estimate of Gluck's position in musical history. The answers to the questions on Purcell's influence were less satisfactory.

Fugue. A more contrasted rhythm in the C.S. would often have been an advantage. If candidates would harmonize the subject as simply as possible before writing the Answer and Counter-Subject they would avoid much harmonic and contrapuntal crudity.

Orchestration. Many candidates seemed afraid to use their colours singly, and there was a consequent loss of clarity of texture.

Counterpoint. On the whole, this was well done. Some candidates who elected to work the Tudor example failed to grasp the essential characteristics of the period.

Ear-Tests. These were generally speaking well done, especially the harmonic test.

HAROLD W. RHODES (Chairman). H. K. ANDREWS. F. W. WADELY,

GLASGOW ORGAN PLAYING EXAMINATIONS A.R.C.O.

In the pieces accuracy of notes was often quite satisfactory, but tempo was far too frequently misjudged and uncontrolled. The standard of sight-reading was poor (in the majority of cases the clearly indicated change of key was completely missed). Too little grasp of tonality was shown in the transposition test, which was often halting, failing to maintain the speed set at the beginning. The score reading was, however, usually just adequate.

F.R.C.O.

Many performances were spoilt by rhythmic insecurity, and unbalanced registration. There was a fair standard shown in the tests, except in the extemporization, which was usually harmonically elementary and unenterprising, and lacked fluency and imagination.

D. G. A. Fox (Chairman). W. S. LLOYD WEBBER. DAVID WILLCOCKS.

THE PRESIDENT'S ADDRESS

At the Distribution of Diplomas on 19 January, the President, Sir Ernest Bullock, delivered the following address

Today at our Diploma Distribution we welcome representative members of the London Appreciation Society. We regret that it was not possible to invite all the members of the Society for obvious reasons, but to those who are here our welcome is warm, cordial and sincere. On behalf of the Council may I say that we are very glad to receive them, and to know that they are taking an interest in this institution?

It is appropriate that I should devote this address to the history of the Royal College of Organists, its aim and object and its place in the world of music. These matters will be of interest to our visitors, and from time to time it is well for us all, both members and friends, to refresh our memories lest we forget our debt to those who have gone before.

The idea of establishing an institute which should concern itself primarily with the organist and his profession first took shape in the mind of Richard Limpus. He was a former organist of St. Michael's Church, Cornhill, and we are happy to have his successor with us today. Dr. Harold Darke, the present organist of St. Michael's was President of the College for 1940-42, is a valued member of the Council, and a distinguished organist, whose playing will give great pleasure to us all today. Limpus having conceived the idea immediately set to work and gathered his brother organists to an informal meeting, which was held on 23 November 1863 to discuss the scheme. An ad hoc committee was formed and a few months later, in March 1864, another meeting was held in the Lower Exeter Hall, in the Strand, at which Mr. Limpus presided. Two brief extracts from the opening speech of the chairman at that meeting show, as our late secretary. Dr. Shinn, has said, 'the nature of the secretary, Dr. Shinn, has said, 'the nature of the ideals which the leading spirit of these early days clearly set before those who associated themselves with him in the movement

Here then is the first extract from Mr. Limpus's speech in 1864: 'It affords me extreme pleasure to undertake the task of laying before you a proposal to do something towards elevating and advancing our own professional status. It will be readily admitted that, as a body, we do not hold the same position in the eyes of the world as the medical and legal professions. Yet mankind generally, I believe, prefers music to either physic or law. Nor do musicians even share worldly honours with painters—and why not? Music, unlike painting, is not only an art; it is a science as well: and the very highest purpose to which it can

be applied is the Service of the Church. Therefore men who usually conduct the musical portion of the Service ought certainly to be regarded as assistants in the ministration of Divine Worship, and should be eminently fitted for that most important duty'. That ends the first quotation. If I may be permitted to dwell for a moment on the points raised, the first observation that comes to mind is that we are all so much in agreement with the sentiments expressed that we wonder now why it appeared necessary to express them at all. The stressing of a church musician's vocation and his ministerial functions seems out of date, because they have been continually brought to our notice and we have accepted them without question. But let us imagine what was the state of mind of those who lived during the forties and fifties of the last century, at a time immediately preceding the date of this memorable meeting at which Mr. Limpus spoke. Let us listen to a few extracts from the pamphlet by Dr. Samuel Sebastian Wesley entitled 'A few words on Cathedral Music and the Musical System of the Church with a plan of Reform', dated 1849. I quote from John E. West's book on 'Cathedral Organists'

which gives S. S. Wesley's words:
Painful and dangerous is the position of a young musician who, after acquiring great knowledge in his art in the Metropolis, joins a country Cathedral. At first he can scarcely believe that the mass of error and inferiority in which he has to participate is habitual and irremediable. He thinks he will reform matters gently, and without giving offence: but he soon discovers that it is his approbation, and not his advice that is needed. The choir is 'the best in England' (such being the belief at most Cathedrals) and if he gives trouble in his attempts at improvement, he would be, by some Chapters, at once voted a person with whom they 'cannot go on smoothly He must learn to tolerate error, to and 'a bore'. sacrifice principle, and yet to indicate by his outward demeanour, the most perfect satisfaction in his office, in which, if he fail, he will assuredly be worried and made miserable. If he resign his situation a hundred less scrupulous candidates appear, not one of whom feels it a shame to accept office on the terms, and his motives being either misunderstood or misrepresented wilfully or both, no practical good results from the

Wesley later discusses the careless performances and poor quality of the music and adds: 'the illusive and

In heavenly love abiding

Anthem for S. A.T. B.

Words by ANNA L. WARING

MUSIC BY

ARTHUR J. PRITCHARD

London: NOVELLO & COMPANY, Limited









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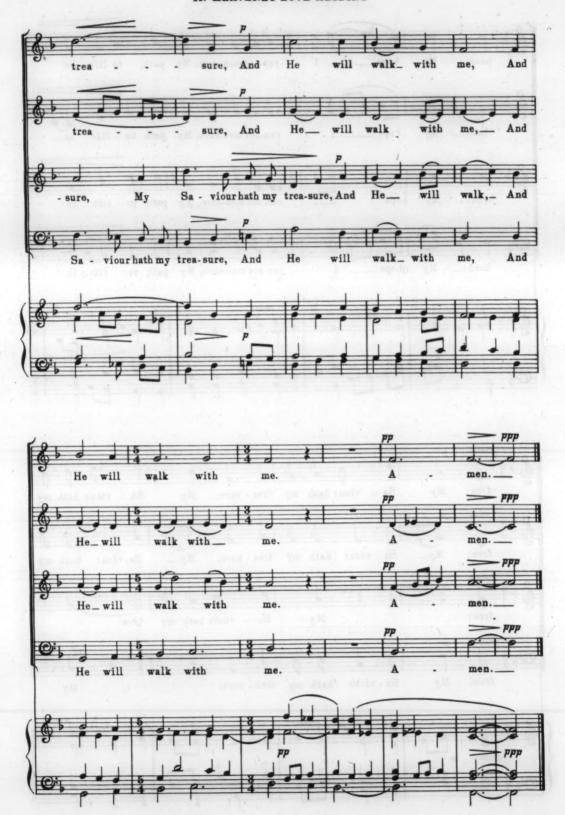




IN HEAVENLY LOVE ABIDING







(8)

fascinating effect of a musical sound in a Cathedral unfortunately serves to blunt criticism, and casts a veil over defects otherwise unbearable. No coat of varnish can do for a picture what the exquisitively reverberating qualities of a Cathedral do for music. And then the organ—what a multitude of sins does that cover!'

S. S. Wesley was an unusually sensitive man, and an undoubted musical genius, consequently the many troubles and disappointments he experienced were keenly felt and, as you have heard, bluntly expressed. Yet after allowing for all this, the picture he paints is clear; it signifies that church music was in a sorry state, and the status of the organist not an enviable one.

Mr. Limpus in 1864 was right to stress the high calling of a church musician, and to call attention to the importance of the organist and choirmaster in church affairs. Incidentally his remark that mankind generally prefers music to either physic or law shows he had a lively sense of humour. Later in his speech on that occasion Mr. Limpus said: 'Eventually we shall hope, by the exertion of constant energy and perseverance, to obtain a Royal Charter, and thus secure the power of granting

diplomas and certificates of merit '.

After the impressive address by Mr. Limpus, the meeting considered matters of organization, and the college was launched upon its eventful career. In passing it is interesting to note some of the musicians present at the first exploratory meeting. There was Mr. E. Prout, later Prof. Ebenezer Prout, who afterwards occupied the chair of music at Trinity College, Dublin, from 1894 until his death in 1909, and is remembered today by his many textbooks, and probably to some of us by his compositions. Incidentally it is said that he perpetrated comic doggerel rhymes to fit Bach's fugue subjects. Also Mr. T. G. Barnes, a former organist of St. Margaret's, Westminster, and Mr. James Higgs, who with Sir Frederick Bridge edited some of Bach's organ works. Mr. C. Steggall, former organist of Lincoln's Inn and Mr. C. E. Stephens, an organist and composer whose works are now forgotten.

Later the same year, on 5 July 1864, the first general meeting was held in the Freemasons' Hall, Great Queen Street, at which Sir George Smart presided. Sir George Smart was the Grand Old Man in music of his time, and ninety years old when he died. He was organist of St. James's Chapel Royal, and in his day the organ with pedals was still something of an innovation in England. It is on record that when Sir George was asked to play on an organ with pedals at the London Exhibition in 1851 he replied: 'My dear Sir, I never in my life played

on a gridiron'.

At this first General Meeting Richard Limpus was elected as first Hon. Secretary of the College. The meeting was followed very suitably by an inaugural

When the College was definitely established, a number of distinguished musicians of the day were elected to honorary membership. Among these were such well-known musicians as Sterndale Bennett, John Hullah, George Macfarren, the Rev. Frederick Gore Ouseley and Cipriani Potter. This was a wise step because it gave the College a wider and more representative character, and at once elevated its status in the musical world.

At first the activities of the College were directed towards the encouragement of composition for church services and organ music. Prize competitions were held and also arrangements made for lectures to be given. The first series of lectures took place between October 1864 and March 1865. Membership increased and numbered a hundred and fifty at the time when a first conversazione was held in February 1865.

At the second General Meeting of the College in June 1865 the first Council of the College was elected, Among others the Council included John Goss (organist of St. Paul's), James Turle (organist and Master of

the Choristers, Westminster Abbey), George Cooper (Chapel Royal), E. J. Hopkins (Temple Church), C. Steggall (Lincoln's Inn), James Higgs, C. E. Stephens, both of whom have been mentioned before, G. B. Arnold (Winchester Cathedral), E. G. Monk (York Minster), T. Bedsmore (Lichfield Cathedral) and W. B. Gilbert (Abbey Church, Maidstone).

The same year the Archbishop of Canterbury (Dr. Longley) consented to become the President, and the Bishop of London (Dr. Tait) the Vice-President of the

College.

During these early years of the existence of the College, Choral Services were held once a year, usually in a London church, at which the compositions which had gained prizes were sometimes sung. Two of these services were held in St. Paul's Cathedral in 1874, and on St. Cecilia's Day in 1875 Purcell's Te Deum was sung with orchestral accompaniment. Purcell has always been associated with St. Cecilia's Day, because of his odes for that Saint's Day, and also, in my mind, on account of his death which occurred on 21 November, the day before St. Cecilia's Day, in 1695.

Examinations were established at the College in 1866, and were first held in July of that year. The examiners were E. J. Hopkins, John Hullah, and C. Steggall.

At the beginning of the life of the College, since it did not possess a building, the examinations were held at St. Michael's Church, Cornhill, where Mr. Limpus was organist. The official address of the College was the Freemasons' Hall, Great Queen Street, Lincoln's Inn Fields, where the College had an office and a Committee room. Later the office was removed to the private residence of Mr. Limpus, the Hon. Secretary and Treasurer, where it remained until his death on 15 March 1875.

We pay a tribute to the memory of Mr. Limpus for his initiative, his vision, his patience and perseverance as well as his guidance of College affairs during its infancy. Every infant needs care, thought and loving kindness freely given, during the first ten or eleven years of life. But it is during the difficult periods of youth, adolescence and early manhood that discipline, wisdom and tact are needed. After Mr. Limpus died, he was succeeded as Hon. Secretary by Edward Hart Turpin, who held that position from 1875 until 1907. He it was who guided the College through its most critical years, and saw its growth until it gained a worthy place and a recognized position which was acknowledged throughout the musical world. his years of office a Royal Charter was granted to the College by Her Majesty Queen Victoria. In November 1893 the College henceforth became 'The Royal College of Organists'. In 1880 the office of the College moved from Great Queen Street to 95 Great Russell Street, and again in 1889 to Bloomsbury Hall, Hart Street, and finally in 1904 to this present building in Kensington Gore, which was formerly the home of the National Training School and of the Royal College of Music. The building was granted to the College by the Commissioners of the 1851 Exhibition and officially opened by H.R.H. Prince Christian on 5 July 1904.

In 1886 the office of Patron was created, the two Archbishops and the Bishop of London becoming Patrons of the College. From this time the office of President became a selective one, and since then all have been distinguished musicians, except the present holder, who is there by pure accident because the Council happened to lapse from its high purpose and made an unfortunate choice. This can happen in the best regulated circles. The Council must be excused because it is the first error of judgment since 1886.

The first President was the Rev. Sir Frederick Arthur Gore Ouseley. He was Precentor of Hereford Cathedral and founder of St. Michael's College, Tenbury, which possesses one of the finest private music libraries in the country. Ouseley was a far-seeing visionary as well as a distinguished musician, and one of his objects

in founding St. Michael's was to preserve the Cathedral choral tradition, so that if ever the time came when Cathedrals could no longer keep up their choral foundations, St. Michael's, with its choir school, lay clerks and organist, should carry on daily service during term time as a witness. Ouseley was also Professor of Music at Oxford University, and being an aristocrat, a parson and a man of scholarship, was able to uphold the dignity of the musical profession in the eyes of the University authorities. As you know, the musical profession has not always been considered respectable.

After Ouseley vacated the Presidency, he was succeeded by Macfarren, Stainer, Grove, Mackenzie, Parry, Bridge, Parratt, Martin and Lloyd, all great men who have done in their day and according to their several abilities wonderful work for British music in general, and organ and church music in particular. I would like to pay tribute to the more recent Presidents who held office since the first world war, but alas are no longer with us. First is Sir Percy Buck, a most lovable man, kindly and wise, clever and of outstanding ability in many directions yet always humble and charming. I have never forgotten his remark to me in the organ loft at Westminster Abbey after Walmisley in D minor had been sung. He said: 'In the whole of music there is nothing quite like Walmisley in D minor ' Then Dr. Charles Macpherson, a Scot of great musical ability and one-time organist of St. Paul's Cathedral. After he He had a dry and pretty sense of humour. had conducted the massed choirs at Wembley Exhibition, he was asked how it felt, and replied, 'It was just like taking a jelly-fish on the end of a stick for a walk' There was Dr. Alan Gray, one-time organist of Trinity College, Cambridge, so enormously tall that he always stooped and it was difficult to imagine how ever he played the organ. He must have had trouble adjusting the seat to suit his long legs. Certainly he was an impressive sight on a bicycle. Then comes Sir Walter Alcock, who was a magnificent organist throughout his long life, and who knew just as much about railway engines as he did about organs. It was the greatest pleasure to me to invite him to play at the Coronation of the King and Queen, thus completing a trio of coronations at which he had played. My memories of Sir Edward Bairstow are far too intimate and deep for me to speak of at length. He was a great man, an excellent musician and a wonderful teacher whose influence will long be felt. In his devotion to music he was entirely selfless, and hated above everything humbug, and those who

exalted themselves at the expense of music. He was blunt, but he was just; he was kindness itself, and only those who knew him well realized the extent of his generous and lovable nature. Then there was Sir late Stanley Marchant, organist of St. Paul's Cathedral and Principal of the Royal Academy of Music. His comparatively early death was a great loss, and his kindly disposition and friendly dealings with all will not easily be forgotten. Sir Hugh Allen was a great figure, a man of ability, energy and a compelling personality. Both as Director of the Royal College of Music and as Professor of Music at Oxford University, he has left a decisive mark on British music. Dr. George Cunningham was an organist of exceptional ability, and a recitalist well known all over the country. A sympathetic and kindly soul, qualities which evoked the response of love and respect. Finally Dr. Frederick G. Shinn, who both as President and as Hon. Secretary for many years devoted a large portion of his life to the welfare of the Royal College of Organists. His contribution to music and the Royal College of Organists was of immense importance and beyond any estimation which can be made at the present time. For the facts in this address I am indebted to the late Dr. Shinn.

Two other office-bearers must be mentioned, Dr. H. A. Harding, who was Hon. Secretary after Dr. Turpin died and held the office until Dr. Shinn succeeded him. Also Mr. Thomas Shindler who was appointed first Registrar in 1893 and was succeeded by his son in 1923. The office of Registrar was found to be unnecessary

and has now ceased to exist.

'Let us now praise famous men . . . All these were honoured in their generations, and were the

glory of their time.'
The College is now firmly established with a reputation which is second to none in its own particular branch in the world of music. The high standard of its examinations is recognized everywhere, and the influence the College has had in the improvement of the organ playing and the general musicianship of the organist in this country has been of great value. Council and the members of this Institution are fully aware of its importance and standing in the musical life of the nation, and will always be vigilant to preserve and improve its position. We, in our day and genera-tion, are the trustees of a fine tradition, and we must keep faith so that we may hand on our goodly heritage in a finer state than we found it.

MISCELLANEOUS

The English Church Music Singers (Dr. D. J. Neal Smith) will give a recital of unaccompanied church music at St. Mary's Church, Walthamstow, on 11 March at 8. The programme will include works by Tye, Byrd, Redford, Farrant, Bairstow, Whitlock and Charles Wood. On 22 March at 5.0 Evensong will be sung by the Singers at Southwark Cathedral. The service will be Farrant in A minor and Byrd's five-part Responses; the anthem will be Mundy's 'O Lord, the Maker of all thing'.

The fifth issue of the Berkshire Organist is to handthe organ of the Berkshire Branch of the I.A.O. Apart from news of local meetings the magazine con-Jones entitled 'The Winding Stair', the specification of the organ in Newbury Parish Church and suggestions regarding the proposed Congress at Reading. secretary of the Branch is Mr. A. H. Lusty, 60 Pell Street, Reading.

Mozart's Mass in C minor (K 427) was sung by the Woking Choral Society with orchestra in All Saints' Church, East Sheen, on 26 January. Clifford Harman was at the organ and Ronald Peck conducted.

The choirs of Arnold and Beeston Parish Churches combined to sing Evensong in Cotgrave Parish Church. The music was taken from the 1951 R.S.C.M. Festival Book and the service concluded with Stanford's Te Deum in B flat. The conductor was Mr. R. G. Bell (Arnold) and the organist Mr. H. Allton (Beeston) who also gave a short address on Church music.

Under the auspices of the Exeter and District Organists' Association a recital was given in Broadclyst Parish Church, Exeter, on 26 January by Ruth Davey (contralto), William Murrin (bass) and Percy Thorne (organ).

The St. Matthew Passion will be sung by the Westminster Choral Society in Westminster Central Hall on 22 March at 7. John Churchill will play the continuo and Dr. Thalben-Ball will be at the organ. Allan Brown will conduct.

Mr. F. W. Wrycroft, of St. Neots, Hunts., has retired after sixty-one years as organist and choirmaster. During that time Mr. Wrycroft missed only four services—a remarkable record.

By a typographical error lines were displaced in last month's 'Organ Recital Notes' (p. 78) The sentence that began at col. 2, line 7 should have read: 'In dulci jubilo', from the Orgelbüchlein, was as small and pretty as a Victorian Valentine, but quite possible. In the "Wedge" Prelude and Fugue in E minor I felt we had decidedly the defects of the method'.

Arne's 'Judith' was performed by the Cupar Musical Association in St. John's Church, Cupar, on 3 February. Joan Alexander, Ceinwen Rowlands, Catherine Lawson and Philip Hattey were the soloists, Dr. Douglas Dickson played the harpsichord and Samuel Webster the organ with a small orchestra led by Dr. J. Fairbairn. Miss Georgina Gorrie conducted.

The London Bach Group with Ralph Downes (organ) presented a Bach programme at All Souls' Church, Langham Place, on 12 February. John Minchinton conducted.

Under the auspices of the Wadhurst Music Club, Susi Jeans and Helga White (viola) gave a recital in Wadhurst Parish Church on 2 February. Pieces for organ alone included a Praeludium by Gibbons, 'A Touch' by Byrd, Scheidt's Echo Fantasia and Andriesen's Sonata da Chiesa. For viola and organ Henry Eccles's Sonata in G minor and a Short Suite by Boyce were played.

An organ and piano recital was given in Corbridge Parish Church on 13 January by C. S. Richards and Michael Richards.

Mr. Cecil Adams is giving a series of six fortnightly recitals on Saturdays at 6 p.m. in Dursley Parish Church. The third of the series will take place on 8 March.

Dr. S. Bath has resigned the post of organist and choirmaster at Marlow (Bucks) owing to ill-health and advancing years, after forty-eight years' service.

Appointment

Mr. D. J. Cashmore, Kingsway Hall, London, W.C.

RECITALS (SELECTED)

Mr. Allan Brown, King Edward's School, Witley, Surrey—Sonata in F minor, Rheinberger; Pastorale, Franck; Introduction and Fugue, Reubke; Toccata and Fugue in D minor, Bach; Capriccio, Capocci; Finale, Wolstenholme.

Mr. Edward Bloomfield, St. John's, Upper Norwood—Fugue on B A C H (no. 2), Schumann; Berceuse, Carillon, Vierne; Sonata in F minor, Mendelssohn.
Mr. W. Stanley Vann, Chelmsford Cathedral—Fan-

Mr. W. Stanley Vann, Chelmsford Cathedral—Fantasia in G, Bach; Benedictus, Reger; Psalm-Prelude no. 3, Howells; Intermezzo, Bonnet; Choral in A minor, Franck.

Composite recital by Messrs. R. Tucker, S. Eastwood, R. Middlehurst, Parish Church, St. Helens—Prelude on 'Rhosymedre', Vaughan Williams; First movement, Sonata no. 1, Mendelssohn; Prelude and Fugue in A minor, Fugue in G minor (the 'Little'), Bach; Scherzoso (Sonata no. 8), First movement, Sonata no. 2. Rheinberger.

Sonata no. 2, Rheinberger.

Mr. Charles Myers, Clitheroe Parish Church, Lancs—
Introduction and Fugue in E flat, Nares; Air and Variation (Concerto in D), Avison; Voluntary in C minor, Greene; Chorale preludes, Parry, Stanford, Vaughan Williams, Thiman; Introduction and Theme, Sumsion; 'Exultemus', Whitlock.

Mr. William S. Gibson, St. Bride's Church, Bothwell,

Mr. William S. Gibson, St. Bride's Church, Bothwell, Glasgow—Scherzo (Sonata no. 5), Guilmant; Concerto no. 5, Handel; Toccata (Symphony no. 5),

Dr. Robert Ashfield, Leicester Cathedral—Prelude and Fugue in C minor (the 'Great'), Bach; Prelude, Fugue and Variation, Franck; Sonata in E minor, Robert Ashfield.

Mr. Clifford Brown and Mr. John Bickle, Sidmouth Parish Church—A Bach recital.

Mr. Brian E. Lamble, St. John's Church, Wembley—Prelude and Fugue in E minor, Bach; Corant and Minuet, Battishill; Trumpet Tune, Stanley; Evening Respond (no. 2), Oldroyd; Pastorale, Fanfare, Lemmens.

Mr. W. Deane, St. John's Church, Durban, S. Africa—Offertoire on two Christmas themes, Pastorale (Sonata in D minor), Guilmant; March of the Three Wise Men, Dubois; Postlude on 'Good King Wenceslas', Garrett.

Mr. Cecil Nuttall, Winchester Cathedral—Fantasia on 'Veni, Emmanuel', Harris; Preludes 'Hyfrydol', 'Rhosymedre', Vaughan Williams; Fidelis, Whitlock; Prelude and Fugue in G minor, Bach; Choral in A minor, Franck.

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square (two programmes)—Fugue à la Gigue, Bach; Air and Gavotte, S. Wesley; Tuba Tune, Lang; Toccatina, Yon; Fantasia in F minor, Mozart.

Mr. Malcolm Davey, St. Thomas's Church, Regent Street—Toccata for a double organ, Blow; Prelude and Fugue in A, Bach; Prelude, Fugue and Variation, Franck; Introduction and Passacaglia (Sonata in E minor), Rheinberger; Allegro marziale, Harold Greenhill. St. Magnus-the-Martyr, London Bridge—Toccata and Fugue in D minor, Bach; Air and Gavotte, S. Wesley; Pièce héroïque, Franck; Concert variations, Bonnet; Prelude and Fugue in G minor, Dupré.

Mr. Randolph Jenkins, Knowle Park Congregational Church, Bristol—Chorale preludes, Dunstable, Tallis, Buxtehude, Bach; Scherzo, Toccata, Gigout; Paean, Rowley.

Mr. George Fisher, Manchester Municipal College of Technology—Concerto in F, Handel; Prelude, W. H. Harris; Sonata in F sharp, Rheinberger; Festival March, Rowley.

Mr. William M. Coulthard, Carlisle Cathedral—Chorale preludes, Bach, W. J. Emery, Cowell, Rowley, Rapsodie sur deux Noëls, Gigout.

Mr. John Mee, English Church of St. Thomas à Becket, Hamburg—Prelude and Fugue in B flat, Bach; Toccata in C, Drischner; Passacaglia (Sonata in E minor), Rheinberger.

Mr. Deryck H. Cox, St. Andrew's Church, Kingsbury — Prelude and Fugue in D, Bach; Choral Song and Fugue, S. Wesley; Chorale preludes, Buxtehude, Bach, Brahms; Introduction and Passacaglia (Sonata in E minor), Rheinberger; Allegretto grazioso, Frank Bridge; Carillon, Murrill; Liturgical Improvisation, Thiman.

Mr. H. A. Roberts, Muswell Hill Methodist Church—Fantasia and Fugue in G minor, Allegro moderato (Trio Sonata in E flat), Bach; Festival Toccata in B flat, Wolstenholme; Suite in B flat, Lloyd Webber; Resurgam, Rowley.

Resurgam, Rowley.

Dr. William McKie, St. Stephen's Church, Bournemouth—Prelude and Fugue in A minor, Bach; Fantasia in F minor, Mozart; Pastorale, Franck; Suite Gothique, Boëllmann.

Miss Margaret Cobb, St. Thomas's, Regent Street—Voluntary in C minor, Greene; Suite Gothique, Boëllmann; Psalm-Prelude, op. 32, no. 2, Howells; Carillon, Murrill; Reverie, Harris; Toccata in B minor, Gigout.

New Music

Orchestral

Novello

Philip Cannon's Concertino for piano and strings is for the greater part obdurately Aeolian; it also affects the style known as typist's toccata—the description is not ours and denotes a nimble percussiveness. But for two lonely F sharps the first forty-four bars contain not accidental; and in the whole first movement there is not a dominant seventh to be seen, except once or twice without prejudice, so to speak. The style is one that the best schools are teaching to their young for the good of the musical soul. Consequently the L.A.D.S. manner (Let us Abjure Dominant Sevenths) is rather fashionable. But we may acquit Mr. Cannon of adopting it for that reason. His music abjures of its own free will, and all the themes and figures and piano-orchestral repartee that serve the law come out aptly and spontaneously. The Andante, alla siciliana, chooses A minor and never departs from it, but for a three-bar glance towards D minor. (Other B flats are essential ones alla neapolitana.) With the Presto Mr. Cannon abjures that sense of responsibility to which he has been somewhat lightly attached, while keeping up the rhythmic zest. In the final più presto the energetic wrist-work may be an obstacle to pianists who can encompass the rest by agility of finger. From the look of the piano transcription, the string score is fit for good amateurs.

Songs

Oxford University Press

Before trying new songs by Roger Fiske, reviewers may be sure that none is a mere setting of words. Whether his latest song is destined to rank among his best or not, Mr. Fiske's work has musical wit, a quality missing in the songs of young English composers with more literary sensibility than musical invention. Not even Wolf held the impudent supposition that music should complete a poet's work; words are the catalyst and coax nothing of value from minds not already charged for musical expression. Mr. Fiske seems able to invent musical ideas even with that most-tried medium, the framing and accompanying piano. In his three new songs, none of them commonplace yet none difficult for either partner, the musical ideas are most happily wedded to the verse in De La Mare's 'Miss Cherry', less so in the same poet's 'Done For' but so much so in Hardy's 'Weathers' as to serve it better than do the ideas of other composers who have set this poem.

The Irish air 'The Lark in the Clear Air', to Ferguson's words, is sensitively arranged for voice and

piano by Phyllis Tate.

Robert Frost's 'Tree at my Window' is not the sort of poem to evoke a facile lyricism, but Francis Jackson takes it by stealth and sets it with a wide survey that nowhere betrays manipulation. The timing and means of climax are as skilful as the holding of musical interest during the stretches of lower emotional tension. This is a fine song.

Boosey & Hawkes

'The Arnold Book of Old Songs' is a collection of sixteen national favourites (from 'Greensleeves' and 'Barbara Allen' to 'Drink to me only' and the best-known of Moore's lyrics) arranged by Roger Quilter in memory of Arnold Guy Vivian. There are some felicitous variations of accompaniments between verses, and although some tastes may suppose just one or two songs to be a little over-harmonized, in few collections are these tunes better arranged. Quilter's treatment is never obtrusively sophisticated or heavy-

handed; the only heaviness for complaint is in the price demanded.

Of Quilter's two new Shakespeare songs, 'Come unto these yellow sands' has invention and spontaneity and should become a favourite, but 'Tell me where is fancy bred,' though authentic Quilter, is more a specimen of its species than an outstanding setting of its poem.

In 'October Valley', dedicated to Kathleen Ferrier, Michael Head avoids cliché and, while losing none of his fluency, seems to want to set the poem instead of wanting a poem to set. Line and harmony have quality, and the loveliest ranges of Miss Ferrier's tessitura must have been well in the composer's mind.

Curwen

It is good to see yet another edition of Maurice Greene's beautiful 'The Sun shall be no more'; let us commit a solecism and mention the price—sixpence. It is called a unison song and is well printed. Richard Graves's realization of the continuo part is a model of such work.

M. Campbell Bruce's setting of De La Mare's 'The Snow' is one of those good songs that use the minimum technical means to obtain the maximum effect. Eric Thiman's Christmas Song 'Flower of Heaven' is not an imitation carol, but a quiet rapturous little contemplation of the manger tableau. Neither part is difficult, but each requires sensitive control of cantabile.

Elkin

If Reginald Redman's 'Five Chinese Miniatures' are as English as the opening of 'Brigg Fair', they are none the less worth publishing, for we need the contrast of exquisite miniatures among the 'heavies', especially in Lieder programmes. It is precisely Mr. Redman's achievement that his essays in delicacy do not display the vocal lines and accompanimental patterns of, say, Brahms. These pieces were originally scored for chamber orchestra, but the piano part is not technically difficult. It merely calls for more imagination than usual.

'Sweet Pretty Bird', an aria from John Stanley's cantata 'The Redbreast', was worth retrieving, and is commendably arranged by Maurice Bevan.

Dr. Lloyd Webber's choice of verses by W. H. Davies for his 'Four Bibulous Songs' was a happy one. (I do not think any of these has been set before). Gordon Clinton, to whom they are dedicated, should be one of their best interpreters. Despite the considerable ad lib. each song has an assured musical integrity.

The same composer's 'Sherwood' (Alfred Noyes's Robin Hood poem) is written with the same sure hand as regards general construction, but betrays some uncertainty of intention. We should not cavil at the regular phrasing and the unfastidious style of the 'chorus' were the song intended as a ballad or part of a patriotic operetta; but the atmosphere of the opening leads us to judge the piece as a recitalist's song.

Augener

What made Matyas Seiber compose settings of 'Es war ein König in Thule' and 'Meine Ruh ist hin'? Their use in a performance of Goethe's 'Faust' in an English translation? (The English version is by Louis MacNeice.) If so, there is no explanation of the fact on the copies, and its absence baffles the reviewer, who cannot understand why Seiber seeks publication. The strophic volksthümlich 'Thule' challenges no comparisons, for Schubert's early setting is no great matter; but the Gretchen spinning-song uses Schubert's metre and means. One cannot find fault with simple, sound craftsmanship, and one does not wish to do so;

one merely asks again: 'Why publish what any promising student should be able to write in a two-hour

examination?

There is competent musicianship in Robert Barclay Wilson's setting of Herrick's 'The Primrose'; but the treatment is too hymn-like, despite the deceptive 'allegretto', and uses too many chord changes to serve well so delicate a poem.

A. H.

Organ Novello

If there are any organists who have not made the acquaintance of Bach's colourful contemporary, relative and friend Johann Gottfried Walther (1684-1748) they can do so pleasantly in Six Choral Preludes edited by Walter Emery. The examples chosen from his immense production are not perhaps his most interesting, but they are not in other readily available editions, and it may have been this, together with their easily running style, that dictated the choice. All will be useful; that on 'Herr Jesu Christ, dich zu uns wend', which was possibly intended for the harpsichord, has most of Walther's character. The omission of some of the ornaments (for the bad reason that they 'necessitated ineffectively slow tempi'), which the player could himself have omitted but cannot now supply, seems regrettable in these days of faithful editing.

Novello's have also issued a 'Wedding Album' and a 'Funeral Album' which, containing a number of pieces of organ music in addition to the expected arrangements—some of them, I think, otherwise out of print—will find a wider use than the obvious one. The Wedding Album, for instance, has Ireland's 'Alla Marcia' and pieces by Stanford, Goodhart and Dunhill, and the Funeral Album includes the 'Riposo' and 'Visione'—two of Rheinberger's most beautiful single movements—three of the Brahms Chorale Preludes.

and pieces by Darke and William H. Harris.

H. W. Gray (Novello)

Among the publications lately issued by this firm the most novel is 'The Christmas Tree', consisting of two movements from Liszt's piano suite of the same name dedicated to his granddaughter Daniela von Bülow. Carefully transcribed by E. Power Biggs, they just about come within the limits of what is possible on the organ. The first, an Allegro in F on a carol, is the more suitable and the less interesting; the

second, 'The Shepherds at the Manger', is a pastorale on 'In dulci jubilo,' set in the upper octaves without pedals; it is delightful, but calls too much for the vanishing tone and sustaining pedal of the piano, so that the long chords at the cadences, which should be evanescent, sound dull and clumsy. Both movements are fresh and very little known.

Paul Müller-Zurich's Toccata in D in the same series

Paul Müller-Zurich's Toccata in D in the same series is an effective example of diatonic dissonance, well laid out for the organ and not lacking in ideas. This composer's first Toccata (in C minor) was published before the war. Both are on the same pattern, embodying a passacaglia-like middle section, and in the inevitable comparison the second certainly comes out best.

Two interesting recital pieces from Gray, by Maurice C. Whitney, are 'A Mountain Spiritual' (on a Kentucky Folk Song) and a carol fantasy called 'Joy to the World'—too late for Christmas again. Both follow well-trodden paths, but the former at least would be welcome to many. The registration needs toning down for English organs, which possess a Full Swell worthy of the name.

Elkin

A second set of Twelve Hymn-tune Preludes by Robert Groves has been issued. The fact that they can be played without pedals and on one manual need deter no one from using these well-written and often ingeniously simple little pieces. To set 'We plough the fields and scatter' in triple time and in the minor was a saucy thought.

A.F

Oxford University Press

Even if the standard of invention were no higher than that achieved by a gifted organist in rapidly prepared improvisation, a 'Book of Hymn Tune Voluntaries', well printed and inexpensive, would be widely welcomed. The present collection includes H. G. Ley's 'St. Columba', Herbert Murrill's 'Wareham', Gordon Slater's 'Cheshire', Alec Rowley's 'Picardy', George Oldroyd's 'This Endris Night' and Henry Coleman's 'Hyfrydol'. The two contributions by artists who have proved their professional status as secular composers as well as church musicians show a standard beyond the utilitarian. Organist composers nowadays seem unwilling to forsake the uniform crotchet movement used by Stanford once only to symbolize 'ambuant' in 'Beati quorum via'.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Mezzo-soprano wishes to meet pianist for practice. S.E. London.—M. E. A., c/o Musical Times.

Amateur violinist wishes to meet other string and wind instrumentalists (preferably weekends) for practice of chamber music. Portsmouth, Isle of Wight district.—B. R., c/o Musical Times.

Burghley Road Orchestra, Kentish Town (rehearsals, Mondays, 7,30-9.30), still has a few vacancies in all sections. Good sight-reading practice.—Secretary, Mrs. Birks, 7 Ingestre Road, Kentish Town, N.W.5 (GUL 1376), or CONDUCTOR, TOT 1530.

Music Studio Group, Kensington, invites well-trained solo singers and solo instrumentalists to apply, by letter, for membership.—Coombe, 6 Prince of Wales

Terrace, Kensington, W.8.

Lea Way L.C.S. Orchestra has vacancies for strings, bass, cello, viola and brass. Rehearsals, Wednesdays, 7.45, Hoe Street Hall, Walthamstow, E.17.—Secretary, 137 Cherrydown Avenue, S. Chingford, E.6 (TOT 3000, Ex. 11).

Vacancies for all strings in the Institute Amateur Orchestra, Hampstead Garden Suburb, N.W.11. Rehearsals, Fridays, 7.30.

Two singers wish to meet experienced accompanist for practice, within easy reach of Portsmouth, Lee-on-Solent or Fareham.—S. O., c/o Musical Times.

Experienced soprano and tenor (opera, oratorio, etc.) wish to meet other musical people for practice. Hastings district.—C. D., c/o Musical Times.

The newly-formed Camrose Philharmonic Orchestra, Edgware, offers opportunity to gain performing experience. There are still a few vacancies, students especially welcome. Rehearsals, Thursdays, 7.30.—Secretary, 20 Lawn Road, Hampstead, N.W.3.

Advanced viola player required for experienced string quartet rehearsing on Saturdays.—Mrs. Gerb, 16a Oliver Grove, South Norwood, S.E.25.

Soprano wishes to meet good accompanist weekly for practice. Southgate district.—B. G. W., c/o Musical Times.

The Mildmay Strings, meeting on Wednesdays at Newington Green, require a bass player and two cellists (instruments provided). A few violinists and viola players also welcome. Intermediate standard.—Mr. R. Rodney, 42 Stavordale Road, N.5 (CAN 4945), or at Newington Primary School, Newington Green, N.16, on Wednesday at 7.15.

Experienced amateur mezzo-soprano wishes to meet pianist for Lieder work. Central or N. London.—Miss E. Plaster, 7 Southway, Totteridge, N.20.

Young violinist, N. London, wishes to meet pianist and cellist for trio practice once a week.—Fuller, HAMpstead 2153, after 6 p.m.

Wallington Choral and Orchestral Society has vacancies for second violins. Mondays in Wallington.—Secretary, Mrs. R. E. Green, 12 Meadow Walk, Wallington (WALL 3528).

Young lady wishes to meet others interested in madrigals, unaccompanied singing, etc., in Bournemouth, Parkstone, Poole and district for recently-formed small ladies' choir.—Miss P. A. TITLEBOAM, 105 Pound Lane, Poole (Parkstone 1781).

Instrumentalists required (strings or wood-wind) for proposed orchestra to rehearse chamber music in Bromley district.—Frank E. Brown, 117 Durham Road, Bromley, Kent.

'Wozzeck' at Covent Garden

Y giving us 'Wozzeck', the largest but one of our operatic arrears, the Covent Garden management has earned a credit that outweighs half-a-dozen failures. The thing was done handsomely. First place to Erich Kleiber (who conducted the first performance of the work, at Berlin in 1925): no score of like modernism has been played to us with such intimacy, such fine grading and moulding, and such vibrant feeling. Throughout the evening the musical listener was confronted with beauty, and it was through this screen that he beheld the sordid drama on the stage. To one observer it was as if the characters were living their life under compulsion of that intense, dominating music in the orchestra. The scenery by Caspar Neher was effective, unassertive (none of your cheap surrealism here), and individual enough to set up a challenge to other settings. Some of these settings are illustrated in the January issue of that excellent periodical Opera.* In the face of these samples from Philadelphia in 1931, Rome in 1942 and Berne in 1951, we may be thankful that Neher's departures from realism went no further than an interior without ceiling or roof. No doubt this was for the benefit of the scene-shifters, who performed miracles in getting twelve of the fifteen scenes ready in Next, Sumner Austin as producer: a happy choice, for the stage work showed the hand of experience in its naturalness and smooth operation. There were two casts-a further mark of thoroughness. The principals were the following (those of the second cast in brackets): Wozzeck, Marko Rothmüller (Jess Walters); Captain, Parry Jones (Max Worthley); Doctor, Frederick Dalberg (Otakar Kraus); Drum-Major, Thorsteinn Hannesson (Frank Sale); Marie, Christel Goltz. The first-night cast, on 22 January, was never less than competent, and in Rothmüller it had a Wozzeck of whom only one criticism has been made—that he seemed at times to be the most intelligent person on the stage. (Indeed, give him a smirk, and he might have been Good Soldier Schweik himself.) The casting of the Captain and the Doctor served to point a criticism of the opera in one of its aspects. Although Parry Jones and Dalberg played their parts well, as dramatic figures they seemed hardly sinister and potent enough to be the agents of a man's destruction. Added together they were less formidable than the malign Claggart of 'Billy Budd'. We refrain from further critical remarks since the field is sufficiently covered by the five personal impressions that now follow.

Thoughts on Wozzeck

'You and your critical brood have been clamouring for Wozzeck for a long time. Now that you've got it I hope you're satisfied.' I mumbled some appreciative words to the speaker, who was a member of the Covent Garden staff. I felt strongly that this much-criticized opera company had shown that it could behave in a thoroughly adult manner in carrying through such a difficult work with conspicuous success.

But 'satisfied'? No. In the first place, quite physi-

* Edited by the Earl of Harewood, at 107 Fleet Street, E.C.4, 2s. 6d.

cally, so far from being satisfied, I felt as though I had lost about a quart of blood. 'Wozzeck' is immensely lowering to the spirit without having the cleansing quality of catharsis. Should great art be lowering? I say no: even the darkest tragedy should have its ethos, its power to uplift and to edify the mind. If a work of art has this quality, then one can experience it again and again. But after two viewings of the opera, another two hearings and an un Timesley study of the score I don't want to undergo 'Wozzeck' again for a decade or two. I do not care for the subjective quality of so much of Berg's music. I don't want my emotions dragged through the sink and the gutter. Berg's music deals with such a subject too thoroughly, too inclusively. Everything is written in the score and everything in art is too much. There's nothing left to the imagination, nothing left for the singer to act. (Perhaps this is due to the Schönberg group's fear of being 'inter-preted', which also leads them to issue explicit instructions for the performance of each note and even, in Wozzeck', each silent pause.) And there is precious little to sing, so that the actor is left standing on the stage like a puppet with the orchestra working overrime: in this respect Berg is Wagner to the nth degree.

Perhaps I should say now, in order to prevent my
assassination by—never mind whom—that in spite of

Perhaps I should say now, in order to prevent my assassination by—never mind whom—that in spite of all this I cannot avoid conceding the word masterpiece to 'Wozzeck'. Here is the most intensely emotional music bridled by a most masterly brain. Nothing else in this century has produced quite such an overwhelming impression. 'Wozzeck' has an effect on us belonging to our day and to our time that it cannot have on anybody else in any much later time. Just in the way that 'Tristan', however strongly it may hit us nowadays if we hear it for the first time, cannot make the same impression as it did in the latter half of the nineteenth century. The shock-tactics of 'Tristan' have become common knowledge even before we see it. The musical language of 'Wozzeck' is not yet common currency, though some of the more advanced American bands, like that of Stan Kenton, are approaching Berg's harmonic idiom.

To sum up: emotionally 'Wozzeck' is as much a dead-end as Delius: in matters of technique and the intellect it will remain an important work; a fascinating and beautiful fleur du mal.

JOHN AMIS.

The Character of Wozzeck

The character of Wozzeck, both in Georg Büchner's original drama 'Woyzeck' and in the operatic adaptation made by Alban Berg, is of considerable interest. Those who speak of him as a half-wit or a dumb ox are wide of the mark. He shows many of the characteristics of the Slav temperament. He is slow to move: yet he feels deeply. He accepts unquestioningly the necessity of suffering. 'I am a simple soul. Folk like us are always unfortunate—in this world and in any other world.' He finds difficulty in expressing himself; and this is particularly frustrating, for he is a visionary.

He sees the sunset with all the intensity of an expressionist painter like Vincent Van Gogh. 'A fire! A fire there! It rises from earth into heaven, and with a tumult falling, just like trumpets.' His senses pierce the outward mask. Beneath the grass of the field he hears the sinister rumour of a separate life. When he identifies this mysterious underground movement with the Freemasons he is as convinced as William Blake was in identifying his spiritual visitants with the Man who built the Pyramids, or Wat Tyler or the Ghost of a Flea. But Wozzeck unfortunately is not blessed with the artist's capacity of freeing himself from an obsession by expressing it through his art. Instead, he becomes giddy as he sees the ground quaking and the precipice opening at his feet.

In his need to earn more than his bare private's pay in order to keep his mistress Marie and their illegitimate child, he is forced to undertake odd jobs such as serving as the Captain's batman. But it is with a touch of horror that one finds him lending himself as a subject for the Doctor's dietetic experiments. The Doctor treats him as a human guinea-pig and does not scruple to tamper with the delicate mechanism of his will-power.

To delineate the tragedy of Wozzeck, Berg has to show him as a man who is at once an ordinary poor soldier and also a visionary who has—

'Known panic and the fisted fear that knocks

By marsh, moor and grey meadow.'

It is the essence of his tragedy that circumstances make it impossible for him to integrate the different parts of his split personality. Berg's musical idiom with its distorted harmonic structure is wonderfully well adapted for this purpose. The effect is heightened by the abnormal tension caused by the excessively disciplined form of the score as related to the simple episodic character of the drama.

The Slav temperament does not change quickly; and many of Wozzeck's qualities are characteristic of the Slav today. The German Captain and Doctor signally failed to understand him in Büchner's play—so did Marie. Would the Germans—or the Western Europeans for that matter—be more likely to understand and sympathize today? At a time when the personality of Europe is split in two by the shadow of a curtain, it is particularly fortunate that Berg has seen the true nature of Wozzeck's tragedy and given it immortal expression and universal currency in operatic form.

ERIC WALTER WHITE.

An Expectation Fulfilled

No doubt it was unwise to come to 'Wozzeck' with as high an expectation as I had. So often one is disappointed when looking forward not merely to hearing a performance, but to re-living or intensifying a previous experience. I had been profoundly moved by a concert performance of this opera—not the B.B.C.'s performance of two years ago, which stands with somewhat uncertain outlines in my memory, but that given in New York under Dimitri Mitropoulos only ten months since. I had felt then not only the power of the individual sections of the opera, but the cogency of its dramatic shape. Now I was to see this shape realized in a stage presentation.

I was not disappointed. The settings and the visual characterization—despite certain shortcomings, for instance in the drum-major—alike helped to heighten the experience of the music. The division into as many as fifteen scenes did not give the effect of fragmentation: rather the effect was that of a moving-picture camera, picking up the story now from a new angle, now returning to an old one. Caspar Neher's settings admirably preserved this unity, though the basis of the unity lies in the music itself. Even those parts of the score most striking in themselves seem to gain by their theatrical setting. Take, for instance, the stupendous crescendo for the whole orchestra on the single note B (after the death of Marie), building up a tension which suddenly collapses as the out-of-tune

piano starts the wild polka on a distorted chord of C major. How much is added by the fact that the crescendo takes place in the darkened theatre, with the curtain down, and that the piano's entry coincides with the raising of the curtain on the populated interior of the shabbily-lit tavern!

The most vividly realized of the characters, to my mind, was the Captain of Parry Jones. The most unexpected characterization was provided by Christel Goltz. She was not the dull, almost uncomprehending Marie one had imagined, but something active and sensual. Yet her characterization 'came off', rising to true pathos in the Bible-reading scene. Perhaps, indeed, the 'active' aspect of this Marie made for a better total balance of this opera, in which so many of the characters are mere rollers for Fate's wheel. At any rate, nothing marred my impression that I was undergoing one of the major operatic experiences of my life.

ARTHUR JACOBS.

A Great Operatic Experience

There are a number of paradoxical features about 'Wozzeck'. Being a real opera, it needs the stage to make its full impact; but the greater part of that impact emerges from the orchestra. It is a drama of low life, hallucination and sordidness, yet over the whole work hovers an aura of nobility. Büchner's play was written in 1837 but breathes the same air as the Doctors Caligari and Mabuse; Berg's music was written between 1914 and 1921, but its climate has nothing to do with time or period. And yet the collaboration of the two artists is as close as any in the history of opera, a history rich in successful collaborations.

The tonal climate again is peculiar. Only two passages, Marie's fairy tale and the last interlude, are in' a key with attendant key-signatures, and a few more, such as Margaret's Schwabenland number and the Ländler in act two, inhabit a tonally stable atmosphere; elsewhere common chords and chords with key-implications are used, but not often with particular reference to a prevailing tonality. What is peculiar is that an anchorage is nearly always to be felt; and yet people still refer to 'Wozzeck' as an atonal opera; it is of course wrong to call it a twelve-note opera, when Berg made no effort to employ the method systematically, for the simple reason that Schönberg had not then formulated his Method of Composition.

In the end, tonal and historical climates, morality balance of power and form are beguiling but not really important; as Berg pointed out, the impact of the drama upon the emotions, which goes further than the fate of one individual, is what counts. At Covent Garden on 22 January that impact was felt, despite some weaknesses in casting, decor and production. Marko Rothmüller's portrayal of Wozzeck, as a great mind manqué through nobody's fault but nature's, and destroyed by human blindness and selfishness, commanded the stage at every turn. Berg's music, which for most of the time means what goes on in the pit, was superbly served by Erich Kleiber. cannot fail to dumbfound a listener susceptible to the Viennese tradition in music. These two contributions made sure that people like me, who are thus susceptible and who had not seen 'Wozzeck' in the theatre before will remember that performance as one of the great operatic experiences of their lives.

A Reflection Prompted by the Second Cast

Dr. Kleiber's handling of the eloquent orchestral score of 'Wozzeck' won universal praise; the singers, too, put up a brave show in view of their inexperience with music of this for-the-most-part keyless kind requiring Sprechstimme as well as Gesangstimme. Why, then, was it that the performance undertaken by the second cast on 5 February gripped and fascinated

W. S. MANN.

without rousing in the spectator that profound sense of compassion which prompted first Büchner and later Berg to immortalize the barber, Woyzeck, executed in the Market Square of Leipzig in the presence of a large crowd on 27 August 1824? (For simplicity let us call him Wozzeck, the name adopted by Berg.)

It is pertinent to recall that before the execution took place, a court of inquiry was set up under Hofrat Dr. Clarus to ascertain whether or not Wozzeck was mad. Every producer of the opera should do something of the same kind. The original Wozzeck had suffered in earlier life from occasional epileptic fits, he was known to have had a persecution mania (thinking the Freemasons were after him), and he was adjudged to be morally depraved. But there was no evidence that he was mad. In the play, there is overwhelming evidence that the Wozzeck created by Büchner was neither mad nor morally depraved. Admittedly he had 'toadstool' hallucinations as well as Freemasons on his mind; but no one knew better than Büchner, as the son of a doctor and a medical student himself, that little is more likely to cause hallucinations than malnutrition—that is, the prolonged diet of beans enforced on Wozzeck, for experimental purposes, by the Doctor. Why did Wozzeck endure this guinea-pigging, it may be asked, if he was fundamentally in his right mind? The answer is to earn a few extra pence to alleviate the poverty of Marie, whom he genuinely loved. In his own words to the Doctor: 'I need this money for my wife. That is why I'm here'. Further examination of Büchner's text reveals that although, as a result of the Doctor's experiments, Wozzeck was a sick man, and moreover a man who acted always by instinct rather than by reason, he was by no means the idiot that Mr. Jess Walters made him on 5 February. How can we feel for a Wozzeck who is too sub-human even to be capable of experiencing a dumb animal's sense of right and wrong, and capacity for affection and suffering?

Characterization is scarcely less important in Marie's case. There is absolutely nothing in common between Frau Woost, the widow and 'amateur prostitute, with a special penchant for soldiers' murdered by Wozzeck in June 1821 and Büchner's Marie, who is weak, admittedly, but not a wanton. Büchner's Marie has no physical desire for the Drum-major; in this respect her own resigned words 'Have your way, then, It is all the same' after abandoning her struggle with him are far more significant than the earlier remark of a catty neighbour 'everyone knows that you can't keep your eyes off any man'. In her life of unrelieved, grey poverty and drabness, his splendid appearance, gifts of ear-rings, and invitations to the gay tavern gardens

were the fundamental cause of her acquiescence. And of the genuineness of her remorse Büchner gives a striking instance in each of the two scenes in her room. Christel Goltz, though musically confident and vivacious, must be held responsible for alienating our sympathies still further by transforming Marie into little less than a harlot.

But there are two characters who must at all costs be shown in their worst possible light—one is the Doctor, and the other the Captain. The Doctor we know to have been a caricature of Büchner's particular bête-noir, Wilbrand, crack-pot professor of anatomy at Giessen University, and it is by no means over-fanciful to suggest that Berg, who experienced military life himself in 1914-18, had no affection for the Captain when portraying him musically. The Captain's moral worth is proved once and for all when after continuously taunting Wozzeck, he breaks down like a child (though far more foolishly) on being told by the Doctor of an approaching 'apoplexia cerebri'. The Doctor, however, is little short of a criminal lunatic, for his experiments with diet are dangerous enough to be held responsible for Wozzeck's ultimate inability to resist the temptation of the 'knife-blade'. His obsession (brilliantly depicted by Berg by means of a passacaglia) with the idea of fame and immortality blind him to all sense of moral responsibility. Otakar Kraus went a little further than his predecessor, Frederick Dalberg, in suggesting the sinister implications of the part, and Max Worthley was certainly more foolish than Parry Jones as the Captain. But neither pair went nearly far enough away from harmless comedy towards a suggestion of the malevolent powers against which Wozzeck and Marie were pitted.

The smaller parts are less important. But it would be no exaggeration to claim that the four principals have a greater responsibility as interpreters in 'Wozzeck' than in any other opera. Unless the spectator can take Wozzeck and Marie to his heart, as much for their own sakes as for the forces which seek to destroy them, there can be no feeling of escape from the particular to the universal-no sharing with Berg of that overwhelming sense of pity for the weak and oppressed that is told to us as much in that last great D minor interlude as by the unforgettable expression on the

composer's sensitive face.

JOAN CHISSELL.

A further personal impression of 'Wozzeck' as heard by wireless will be found in Mr. W. R. Anderson's 'Round about Radio' on p. 116.

London Concerts

'Mathis der Maler'

To younger musicians (and many older ones) Hindemith's most famous and successful opera has been something of a legend. We are now promised it for the Edinburgh Festival this year, and as a foretaste the B.B.C. presented a concert performance in the Albert Hall on 30 January. Those who don't like Hindemith anyway found it (or large parts of it) in line with those earlier works which Constant Lambert considered so cruelly in his chapter on 'Craft for Craft's Sake' in 'Music Ho!'... 'deadness and monotony of rhythm, atonal jazzing up of Bach's sewing-machine counterpoint '—the full indictment is The whole problem for the composer found there. 'The whole problem for the composer', Lambert says, 'is a fusion of emotion and technique, and this is a problem which, up to the present [1934], Hindemith and his followers admittedly refuse or disdain to solve'. But 'Mathis', which had been completed before Lambert wrote those words (though not performed until 1938), is a work of deep and in the last scenes of impassioned emotional content. In some ways it seems to survive on its high lights: the duet between Ursula and the Cardinal, the great vision scene, and the final scene, as affecting a piece of writing as our century has produced. And yet there is striking homogeneity about the opera. It drives along with great inventive energy, with virile compulsive urge. And even when some little critical voice inside one nags that it is 'motor counterpoint' which keeps the Protestant and Papist burghers at their quarrelling in scene 2, and that when once one bar is written, six others to follow are manufactured automatically, that voice is soon proved a liar by the patent sincerity of the writing. 'Mathis der Maler' is strangely unlike traditional opera. By reason of the uniform style of writing it has the appearance of being a commentary on, rather than direct expression and presentation of its events and emotions. One hardly 'believes' in Ursula's love, or indeed in her religious convictions; the cardinal's dilemma and the peasants' revolt seem far away and historical; but the vitality of the opera and its power to move do not suffer from this. And the presentation of the artist himself is of course excepted. The identification of the inspired painter of the Isenheim altar with the opera's central figure, and of him with the composer carries conviction; and the wonderful vision scenes are the expression of a mind of breadth and power contemplating and re-creating the three figures. 'Mathis' is a rich and rewarding opera whether we approach it as a musical score, as a treatment of the artist's problem when confronted with social injustice, or as a characterstudy of the creator of those great paintings. It exists on all levels.

The B.B.C.'s performance left much to be desired. The conductor, Clarence Raybould (who also directed the first English concert performance in 1939) gave no more than a clear and adequate reading; and of the singers Denis Dowling alone had the necessary clarity and confidence of declamation. Sylvia Fisher, though sometimes a little 'slow to speak', was often touching as Ursula. The Albert Hall was of course the worst enemy of a work which demands precision and distinctness of performance.

Nielsen's Clarinet Concerto Carl Nielsen, whose clarinet concerto was played on 5 February in the Wigmore Hall by Frederick Thurston, with the Haydn Orchestra conducted by Harry Newstone, is beginning to take his rightful place in our Musicians' Gallery—beside Sibelius, as a twentieth-century master of the symphony. Symphonies 2-5 and many smaller works (including this concerto) are now available on records, so there is no reason for ignorance of his style; and when London's Nielsen Festival takes place in September, its welcome should be prepared. From first to nearly last Nielsen's music breathed a sense of optimism, of spiritual and mental well-beingbut not with that lack of subtlety which is often implied in the epithet 'healthy'. The symphonies encompass a breadth of spiritual experience, but its expression is never neurotic. Nor is there the grimness of Sibelius's thought. In place of Nature's elemental forces we find humane reflection on human destiny. Nielsen started by writing in the Brahmsian tradition; but even his first symphony shows idiosyncratic turns of phrase and peculiar harmonies which adumbrate the freshness and originality of his mature personal style. 'My dear Carl Nielsen', Honegger once exclaimed, 'you formulated the aims for which we all are striving now, a generation before the rest of us!' The clarinet concerto is a late work, opus 57, the second of a series planned for the five original players of his wind quintet. Symphony no. 2, 'The Four Temperaments', explored four types of human personality: these concertos would delineate particular persons. Only those for flute and clarinet were completed. Aage Oxenvad, the clarinettist, was a turbulent character, and his concerto, in one continuous movement, has an important obbligato part for sidedrum, which is quarrelsome, contradictory and assertive. But the first subject reveals the attractive side of his nature, with its insouciant slips out of key, and the pretence at fugal exposition (like someone who halfseriously offers high-flown arguments as logical reasoning. It recalls in temper the enchanting and humorous little 'Serenata in vano', written for five friends Nielsen met during a seaside holiday to play in the evenings. (HMV DB 5204: strongly recommended.) The writing is fanciful and delicate. In cadenzas and light ensemble (scoring is for two horns, two bassoons, strings—and of course sidedrum) all the possibilities of the versatile clarinet are explored. The Haydn Orchestra wins warm gratitude for its well-rehearsed and elegant performance. And no one who listens now to Columbia LDX 7000-2 will regret the time spent.

John Gardner's Symphony

John Gardner's first symphony was first performed by the Hallé Orchestra under Sir John Barbirolli at last year's Cheltenham Festival. On 23 January the same orchestra and conductor gave it its first London

hearing at a Royal Philharmonic Concert in the Royal Festival Hall; and again it was acclaimed. The composer, aged thirty-five, is a member of the music staff at Covent Garden; a set of 'Cantiones Sacrae', for soprano solo, chorus and orchestra is to be performed at the Three Choirs Festival in Hereford this year. The symphony deploys itself on a large-scale canvas, teeming with incident and colour. What to do with first-movement form is a symphonic composer's frequent problem. Gardner treats it traditionally as far as themes and tonality are concerned. But his first movement is labelled 'quasi una fantasia'. The symphony is D minor, and the first subject (which is also a motto theme of the work) is in that key. The second subject appears first in B flat, and later in D. And it is much quicker. Gardner has found freedom of expression by diversifying the tempo of the traditional three sections, both within each of them, and in their relation one to another. The second movement is a scherzo and trio in B flat. The slow movement is again in sonata form, with a second subject dependent from the 'motto'. The finale is a rondo. Plainly, Gardner is a traditionalist—but he does not speak an out-of-date language (and those who detected the influence, and even quotations, of Vaughan Williams's sixth symphony were disconcerted to discover that the younger composer's work was finished first). The symphony has a coherence of form apparent at first hearing. Though intricate of structure and often elaborate in point of learned detail, it moves directly, without a suspicion of padding, rambling, or 'sitting down to think what to do next '. It is direct in its appeal, scored brightly and fully (triple wind, harp and celesta), and uninhibited in its passages of straightforward lyrical singing. The programmes of the next Promenade Concert season might well include it.

South Place Concerts

These admirable concerts, at 6.30 each Sunday evening in the Conway Hall (Red Lion Square, off Holborn), continue to provide London with a regular supply of chamber music. Three consecutive programmes have offered works new to London. On 20 January Herbert Downes and Mewton Wood gave the first public performance in England of Hindemith's viola sonata of 1939, a fine muscular work, and expressive, as Hindemith's later music is. It is in sonata form; the last movement is unusual in being a theme five pages long, with two variations. Hindemith has not written a more attractive chamber piece. On 27 January the Aeolian String Quartet gave a rather slack performance of Iain Hamilton's string quartet, which won the Clements Memorial Prize for 1950. Mr. Hamilton's list of prizes is impressive: the Koussevitzky, for his second symphony; the Edwin Evans, for his clarinet nocturnes (played at an L.C.M.C. concert last year); the Royal Philharmonic, for his clarinet concerto, which will be heard in the Festival Hall during April. Plainly, this young Scots composer (he was born in Glasgow in 1922) is someone to reckon with. The string quartet is laid out on an extended scale, in four movements, long-breathed but not verbose, for the composer has plenty to say. sometimes noticeable in his music a tendency to let the tension drop in episodes and excursions from the main argument (this happened in the first movement). But the scherzo is energetic without being fussy, and the third movement has a slow simple melody which unfolds itself and is developed at leisure without losing itself in meanders. The final allegro is fascinating: laconic elliptical statements open it, and then they are briskly marshalled into a shapely succession of forms. The rhythmic invention is vital; and throughout the work the writing for instruments is interesting and accomplished. William Wordsworth's oboe quartet, opus 44, was first heard at Cheltenham last summer, and again on 3 February. It is in two movements: a long first one which is episodic in structure, but well integrated, marked throughout by the wealth of melodic ideas, and sensitive in setting the timbre of the oboe against the strings; and an allegro molto giocoso, which has panache and precision. This oboe quartet is more spirited than much of Wordsworth's writing, and it was given a lively performance by Sidney Sutcliffe and the Philharmonic String Trio.

'Abraham and Isaac'

Benjamin Britten's most lovely song (of which a recording is long overdue), 'My beloved is mine, and 1 am his', to Francis Quarles's words, was published as 'Canticle No. 1'. Presumably the composer already had 'Abraham and Isaac', his second canticle, in mind. It was given its first performance in the Cartoon Gallery of the Victoria and Albert Museum on 3 February, sung by Kathleen Ferrier and Peter Pears, and accompanied by the composer. Like Purcell's dramatic scena, 'Saul and the Witch of Endor', this canticle is a miniature oratorio, with three characters: Isaac (contralto), Abraham (tenor) and God, whose words are sung by both voices together, moving often in unison and then diverging in solemn two-part writing. The words are taken from the Chester cycle of miracle plays, and Britten's music is brilliantly successful in preserving the affecting simplicity of the text. The construction and actual declamation are both inspired by Purcell: the former is a succession of small-scale arias and duets, arioso, and recitative in widely varied manners—now set starkly between chords on the piano, now fully accompanied. The declamation has the rightness of Purcell's: word-enhancing, and with words, notes and rhythm inseparable in the memory after a The music, apparently so effortless, is first hearing. written with delicate mastery and filled with touching expression. This little drama is perfectly shaped, and each section of it—the allegretto duet, 'Make thee ready, my dear darling'; the agitated recitative of 'Alas! Father, is that your will?'; the aria 'Father do with me as you will'; the climax, dramatic recitative over the swelling piano part—reveals fresh facets of Britten's fertile invention. Finally, in an envoi, the singers take their leave in a fresh carol-like canzonet, in free canon.

Society for Twentieth-Century Music

Enter, at Hampstead Town Hall on 28 January, the Society for Twentieth-Century Music—with Humphrey Searle as chairman, an Archivist among its other officers, and a distinguished committee. Inspired perhaps by happenings at Chelsea, it aims to enlist the artistic sympathies of which the inhabitants of Hampstead and its neighbourhood are supposed to possess an unusually generous allowance. (Not that even other Londoners could feel impossibly remote from a hall which is within trumpet-call of Belsize Park Underground station.) The programmes so far announced are enterprising and catholic: van Dieren, Schönberg, Milhaud, and Copland are among those represented. This first concert, in which the London Symphony Orchestra Chamber Ensemble was conducted by Norman Del Mar, presented Edgar Varèse's 'Octandre', Constant Lambert's piano concerto and 'Eight Poems by Li-Po', and Luigi Dallapiccola's 'Due Liriche di Anacreonte'.

'Octandre'—the name, according to the programmenote, refers to a plant with eight stamens—is for seven wind players and double-bass. Having been composed as long ago as 1924, and having for some time been available (in part) on gramophone records, this three-movement work has achieved a certain notoriety. Heard for the first time, it was excruciatingly ugly in an unusual and interesting way, and certainly gave a sense of formal cohesion. This is perhaps all it is meant to give, in which case it is a resounding success. Dallapiccola's attractive songs demonstrated the composer's reconciliation of a personal and romantically-inclined idiom with the twelve-note system. The accompaniment is for clarinets in E flat and A, viola, and piano. Margaret Field-Hyde's voice was too small and not bright enough to dominate the web of instrumental sound.

Lambert's settings of Li-Po, originally for voice and piano, were given in the later arrangement with an accompaniment for eight instruments. (The programme note, in stating that 'The Long-departed Lover' appears in the chamber-orchestral version only, was wrong. Archivist, please note.) Not all the composer's directions for contrast of volume were followed; but this was otherwise a sensitive performance, with Martin Boddey as tenor soloist. Yet these oriental miniatures now seem the faded expression of a vanished fashion; the musical idiom employed barely sustains one's interest, and at best it only reflects and does not intensify the verses. More representative of Lambert is the concerto for piano and nine players, with its blend of rhythmic liveliness and elegiac feeling. Yet it does not fully compel the listener until the last movement, and seems too long for its material. Soloist (Kyla Greenbaum) and conductor worked well, without dispelling the impression that this work would have been known as a study for 'The Rio Grande' had it not been the later composition by a few years. Perhaps popular taste, in backing 'The Rio Grande' so strongly, has after all spotted Lambert's major work.

Two New Orchestral Works

Only one day separated the appearance of two new British works at the Royal Festival Hall. 'Helter-Skelter', a comedy overture by Francis Chagrin, opened the concert given by Sir Adrian Boult and the London Philharmonic Orchestra on 16 January, the programme continuing with Elgar's 'Falstaff' and Beethoven's 'Eroica' symphony. Mr. Chagrin has been salvaging his scrap: the basis of the overture is the music he wrote some years ago for the hardly successful British film, 'Helter-Skelter'. After a sombre beginning, the overture settles down into routine jollification (an odd bang here, and odd 'wrong' note there) with sentimental interludes; the music never becomes memorable.

Nor does Adrian Cruft's 'Partita (1951) for small orchestra', of which the first performance was given on 18 January by the curiously-named London Classical Orchestra, a chamber group under Trevor Harvey. The work suffers from over-indebtedness to Rubbra, one of Mr. Cruft's teachers. It lacks contrast and rhythmic vitality, and its contrapuntal weavings tend to grow tedious; occasionally, however, the listener is elevated and impressed by the cunning entry of a theme at an unexpected pitch or an unexpected moment (Rubbra again). This piece, in three short movements, won the Royal Philharmonic Society's open prize for composition in 1951. In the same programme were P. Racine Fricker's admirable 'Prelude, Elegy, and Finale', which won a heartening reception from the audience, and Mozart's violin concerto in A (soloist, Campoli), in which the alternative slow movement (K.261) proved that it well deserves an occasional hearing. A. J.

South Place Sunday Concerts, Conway Hall, Red Lion Square

March fixtures are as follows: (2) New London Quartet in Dittersdorf, Britten and Schubert; (9) Robert Masters Quartet in Dvořák and Fauré; (16) Hirsch String Quartet in Beethoven, Mozart and Dvořák; (23) Sophie Wyss, Josephine John in Fauré's 'La Bonne Chanson' song cycle: John Aronwitz, solo piano; (30) Element String Quartet in Haydn, Dvořák and Beethoven. Concerts begin at 6.30; admission, one shilling.

'Werther' at Sadler's Wells

In 1910, as we learn from Sir Thomas Beecham's 'A Mingled Chime', it was 'a downright catastrophe, enjoying a run of one performance'. Is it possible that the sentimentality of both the plot and the music were not to the taste of London opera-goers of those days? There was, anyway, no lack of response by the audience on 5 February last, when this new production received its first performance under James Robertson's baton. Here, indeed, within its own admitted limits, is one of the most charming and satisfying presentations in the Sadler's Wells repertory. Those limits are imposed by Massenet's music, which is not distinguished by depth and which occasionally resorts to devices which cause the sophisticated listener to smile. Yet this music has its own force and life in the theatre. Not only the story, but also the characters are brought out in the score, which (but for the death scene, which seems a little prolonged) is admirably proportioned. The orchestra interestingly includes an alto saxophone, used in a striking way much removed from the usual bleating

Rarely has this company reached so high a standard of performance on a 'first night': no soloist was less than good, and only a few isolated mishaps upset the orchestra. Werther, as sung by Rowland Jones, had the proper intensity of demeanour and a voice of pleasing and suitable style, though somewhat uncertain in the top notes. Marion Lowe's Charlotte was rather unsympathetic, improving, however, when the later acts of the opera required more emphasis on the dramatic and less on the lyrical aspects of the part. Frederick Sharp added Albert to his list of well-sung, well-characterized rôles, and Arnold Matters sang with distinction as Charlotte's father. The major achievement of the cast, however, was perhaps the Sophie of Marion Studholme. She had to knock some years off her own age to portray the fifteen-year-old sister of Charlotte,

and did so to perfection. She carried her portrayal into her singing, preserving beautifully the girlish lightness of Sophie's songs in the second and third acts. Her voice itself was distinguished by its control, phrasing, and sweet tone. The minor rôles of Schmidt and Johann, with their delightful drinking duet, were admirably undertaken by John Kentish and George James.

The stage direction was as careful and convincing as one expects from Dennis Arundell. He departs from the printed text in having Werther shoot himself just after the beginning of the final scene, instead of being discovered mortally wounded as the curtain rises: but this alteration certainly adds excitement, and seems to entail no loss. Professor Ernest Stern's settings create a spaciousness unusual on this modest stage, and are especially delightful for the opportunity they afford of peeping through the window of the Steward's house and later of the Pastor's.

'Steward' replaces the old 'bailiff' in this newly

revised translation by Norman Tucker. The translation is based on, and improves, the published English version by Henry Grafton Chapman. Faced with 'Un autre son époux!', Werther's last words in act 1 and his first in act 2, Chapman misses the effect by using a different phrase in each context; Tucker, with 'A wife, another's wife! '(entailing, it is true a trifling alteration of the rhythmical value of notes in the first context) hits the mark. 'Divin Klopstock!' (the author about whom a subsidiary pair of lovers sigh together) becomes Shakespeare's divine!', reasonably enough. Mr. Tucker leaves the Latin words of the

enough. Mr. Tucker leaves the Latin words of the drinking song, though English words would probably bring home the point more forcibly. The cast sing the words with understanding, and with a clarity which own would be amazing if Sadler's Wells did not produce it so often.

A. J.

Music in Public Schools

Christmas Term 1951

The following notes are compiled with the co-operation of the Music Masters' Association section of the Incorporated Society of Musicians.

The Christmas term brings music galore. These notes reveal widespread activity. Unfortunately, details of solos and chamber music must be taken as read; it is impossible to convey in limited space an adequate impression of the variety and interest of many of the programmes which have been submitted.

There was evidently a general desire to sing carols as Christmas approached. The choice of carols differed considerably, but they were usually strung together on a thread of bible readings in the fashion made popular by the annual broadcasts from King's College, Cambridge.

Aldenham (Mr. William Hook)—'St. Paul'. Three music society concerts: oboe and cello, piano duo and vocal ensemble. Music competitions: judge, Bruce Flegg. Carol service of the nine lessons.

Ardingly (Mr. Robin Miller)—Two informal concerts: music for orchestra by Arne, Purcell, Schubert, Vaughan Williams and Woodhouse. Lecture-recital on the oboe. Weekly anthems and settings for choir and congregation. Carol service.

congregation. Carol service.

Birkenhead (Mr. Patrick Salisbury)—Recital of English church music for the Liverpool Organists' Association: Byrd's mass for three voices, anthems and organ solos. Carol service of the nine lessons. The school choir sang evensong in Chester cathedral

school choir sang evensong in Chester cathedral.

Blundells (Mr. Wilfrid Hall)—Two school music club concerts. Two professional concerts: piano recital, and

flute, viola, harp ensemble. Carol service of the nine lessons

Bootham (Mr. Percy Lovell)—Music society concert of music since 1900; piano (Poulenc, Tapp, Hindemith), songs (Ireland, Warlock, Vaughan Williams), ensembles (Berkeley, Candish, Poulenc arr. Lovell). Concert by school orchestra: rondo from Mozart's fourth horn concerto, first movement from Beethoven's first piano concerto, Auber's overture 'The Bronze Horse'. Carols and Christmas music.

Bradfield (Dr. J. H. Alden)—'The Creation'. Two informal concerts by boys. Music competition: judge, C. L. Salmons. Two carol services.

Bromsgrove (Mr. Laurence Crosthwaite)—School concert: 'Eine kleine Nachtmusik' (Mozart), 'Before the paling of the stars' (Dale), 'Sinfonia Berchtoldsgadensis' (Haydn).

Bryanston (Mr. Paul Rogers)—Professional concert: piano recital. Half-term concert of miscellaneous chamber music. School concert: cantata, 'The sages of Sheba' (Bach), two movements from first symphony (Schubert), 'Fantasia on Christmas carols' (Vaughan Williams), 'Concertstück', op. 92 (Schumann). Carol service.

Caterham (Mr. W. H. Milnes)—Eight music society concerts, piano, violin and singers, including two members' evenings. Carol service.

Charterhouse (Mr. John Wilson)—Three semi-professional concerts: string orchestra, singers (some boys helped in a performance of Lambert's 'Rio Grande'), and chamber music. Informal concert: German folksongs, Adagio from Mozart's oboe quartet in F, and Andantino from his quartet in A for flute and strings. Music competition: judge, Hector McCurrach. Carol service

Cheltenham (Mr. W. D. Pritchard)—Two professional concerts: piano and organ recitals. College concert: double piano concerto in E flat (Mozart), concertino for clarinet and orchestra (Tartini-Jacob), selection from Façade for piano duet and narrator (Walton). Carol service.

Clifton (Dr. D. G. A. Fox)—Three professional concerts: string orchestra, string quartet, singers. Organ recital by six music scholars. School concert: two movements from oboe concerto (Strauss), three boy soloists in Grieg's piano concerto, Rio Grande (Lambert), 'Titus' overture (Mozart) and 'Die Allmacht' (Schubert) sung by the whole school with orchestra.

Dauntsey's School (Mr. C. L. Nightingale)—Two professional concerts: two-piano, and violin and piano recitals. Carol service.

Dean Close School (Mr. Derek Gaye)—Vocal and instrumental recital in the chapel. Music competition: judge, R. B. Ferry. Carol service of the nine lessons. Denstone (Mr. Lionel Lethbridge)—Professional

Denstone (Mr. Lionel Lethbridge)—Professional lecture-recital. The school orchestra gave a concert, and provided incidental music for 'Richard II'. Four recitals by music staff and boys, including Mozart's horn concerto adapted for the trombone. Carol service of the nine lessons.

Dover (Mr. Wilfred Holland)—School concert: Brahms's 'Gypsy songs' and Mozart's clarinet concerto in A. Carol service of the nine lessons.

Ellesmere (Mr. Rex Lumley)—Informal concert by staff and boys: Handel flute sonata, part-songs, two-piano music. Lecture-recital of negro spirituals. Two recitals of recorded music. Chapel music: all Sunday services with choir settings and anthems. Three organ recitals. Two contrasted carol services of the nine

Epsom (the Hon. J. P. Somers-Cocks)—Three professional concerts: clarinet, piano, and organ. School orchestra: concertino for violin and orchestra (Harold Perry), symphony 'La Reine' (Haydn). Christmas music and carols.

Framlingham (Mr. Alan Hall)—Three informal concerts by boys and staff. The music society held a 'puzzle evening'. Organ recital. End-of-term concert. Carol service in the parish church.

Giggleswick (Dr. H. L. Smith)—Professional concert: song recital. Concert of psalm-settings and organ music based on proper psalm-tunes, all by British composers (Croft, Gray, Parry, Stanford, Vaughan Williams, Wood). Carol service.

Harrow (Mr. Hector McCurrach)—Three professional concerts: string quartet, piano recital, singer and harpsichord. Orchestra and Choral Society: first movement of Beethoven's sixth symphony, Purcell's verse-anthem 'O sing unto the Lord', second movement of Mendelssohn's violin concerto, Holst's 100th psalm. Music competition: judge, Dr. Sydney Watson. Two carol recitals.

Hurstpierpoint (Mr. W. E. Smith)—Two professional concerts: piano and violin recitals. End-of-term choral and orchestral concert. Music competition: judge, Albert Chapman. Many anthems and settings in the chapel. Junior house carol service and school carol service of the nine lessons.

Kelly College, Tavistock (Mr. Donald Dally)—Two professional concerts: piano recital and singers. Three Music Society meetings. End-of-term concert. Carol service.

King's, Bruton (Mr. Lamont Kennaway)—School concert: Mozart's 'Eine kleine Nachtmusik' and

Elgar's 'Minuet'. Carol service of the nine lessons in St. Mary's church.

King Edward's, Birmingham (Dr. Willis Grant)—Four mid-day concerts, vocal and instrumental (flute, piano and organ).

Liverpool (Mr. Wolseley Charles)—School concert: Peasant cantata (Bach), Fletcher's fantasia on 'The Mastersingers', and overture to 'Titus' (Mozart). Carol service of the nine lessons.

Malvern (Mr. Leonard Blake)—Two professional concerts: piano and organ recitals. A performance of vocal and instrumental music for members of the Worcester centre of the I.S.M. Music competition: judge, Christopher Cowan. Carol service of the nine lessons.

Mercers' School (Mr. K. B. Rowsell)—End-of-term concert of British music: various English dances for orchestra, part-songs, vocal and organ solos, Gilbert and Sullivan selection for choir and orchestra, community-singing of carols.

Merchant Taylors' (Mr. Philip Tomblings)—Music club recitals: one of them by boys, with solos for piano, organ, flute and violin. Organ and piano recitals by members of the staff. Carol service.

Monkton Combe (Mr. Anthony Smith-Masters)— Professional piano recital. Recital of music in the chapel. School concert: 'Hiawatha's wedding-feast' (Coleridge-Taylor) and first movement of 'Unfinished' symphony (Schubert).

Oundle (Mr. J. A. Tatam)—'Zadok' and 'The Creation', parts 1 and 2, by school choir and orchestra, with the rest of the school as additional unison chorus. Three professional concerts: choir, chamber orchestra and string trio. Choral and instrumental concert: March from suite by Holst for wind band, and a sixteenth-century song accompanied by a boy on a two-octave virginal which he and another boy had constructed. Carol service.

Repton (Mr. Mervyn Williams)—Boys' vocal and instrumental concert. End-of-term school concert: British composers: Stanford's 'Revenge' and Sargent's setting of Arne's 'Rule, Britannia'. Music competition: judge, Meredith Davies. Carol service of the nine lessons.

Rossall (Mr. A. R. H. Pease)—Professional lecturerecital on the oboe and cor anglais. Vocal and instrumental concert by the Junior school. Music in the chapel: 'The wilderness' (S. S. Wesley), 'Lullaby' (Byrd), 'Christmas concerto' (Corelli), 'Fantasia on Christmas carols' (Vaughan Williams). Recital of carols and Christmas music.

Rugby (Mr. C. L. Salmons)—Three professional concerts: song recital, violin recital, and the L.S.O. Two boys' concerts of chamber music: brass quartet 'A solemne musick' (Hugo Norden), first movement of sextet (Brahms), first 'Divertimento' (Mozart), D minor two-violin concerto (Bach). Concert by school orchestra: 'Freischütz' overture (Weber), first movement of first piano concerto (Beethoven), third movement of symphony (Franck). Band concert. Carol service.

St. Peter's, York (Mr. Frederick Wayne)—Organ

St. Peter's, York (Mr. Frederick Wayne)—Organ recital. Music society concert. Christmas concert: mainly carols, with interlude by music society. Carol service of the nine lessons. A Ceremony of carols by the Junior school. This consisted of a gradual filling of the choir stalls with the six forms of the Junior school, which had each provided six boys, who processed in, sang their pieces and then took their places.

Sedbergh (Mr. Kenneth Anderson)—Two professional concerts: string orchestra and chamber music. End-of-term concert: school orchestra in movements from works by Tchaikovsky, Beethoven and Rimsky-Korsakov; the choir sang choruses from 'The Messiah'.

Sherborne (Mr. Robert Ferry)—Three professional concerts: madrigal singers, song recital, string orchestra with clarinet. Organ recital. Music club concert: Air and rondo for orchestra (Purcell). School concert: Intermezzo from 'Háry János' (Kodály), an arrange-

ment of 'Linden Lea' (Vaughan Williams), 'Peasant dance' (Woodhouse). Music competition: judge, Dr. W. N. McKie. Carol party with school band and choir. Carol service in Sherborne Abbey.

Shrewsbury (Mr. J. R. Stainer)—Three professional concerts: string quartet, flute and piano, piano recital. End-of-term concert: 'Hosanna' (Gibbons), 'Zadok' (Handel), first and third movements of 'Jupiter' symphony (Mozart), Prelude and Mazurka from 'Coppelia' (Delibes), and carols.

Tonbridge (Dr. A. W. Bunney)—Three professional

concerts: string quartet, male-voice choir, soprano and guitar. Informal concert of instrumental music. Endof-term concert: 'Crown Imperial' (Walton), first movement of Grieg's piano concerto, Bach's two-violin concerto in D minor, and carols for choir and orchestra by Arnold Foster. Instrumental competitions: judge, Boyd Neel. Carol service.

Uppingham (Mr. Christopher Cowan)-Three professional concerts: string trio and oboe, song recital, L.S.O. Three informal concerts by boys and masters. School concert: Christmas Oratorio (Bach) parts 1 and 2; first movement of 'New World' symphony (Dvořák), 'All hail the power' (Vaughan Williams). Carol service of the nine lessons.

Wellington (Mr. Maurice Allen)—Handel's 'Semele Three professional concerts: piano recital, song recital, ballet. Music society: two illustrated lectures. End-ofterm concert: 'Impresario' overture (Mozart). First movement of 'Unfinished' symphony (Schubert). Recital of carols and Christmas music. Carol service of the nine lessons.

Westminster (Mr. Arnold Foster)-School concert: 'Magnificat' (Bach), 'Fantasia on Christmas carols' (Vaughan Williams), 'Surprise' symphony (Haydn),

D minor two-violin concerto (Bach).

Worksop (Mr. J. A. L. Lee)—Two professional concerts: cello recital and string orchestra. School concert: 'Sleepers, wake' (Bach), overture, 'Lucile' (Grétry), Sonata da camera (Corelli), Mazurka from 'Coppelia' (Delibes). Carol service of the nine

Wrekin (Dr. A. V. Butcher)—Two professional concerts: oboe and organ recitals. The Shrewsbury Organists' Association visited the school. School con-

cert. Carol service.

MISCELLANEOUS

London Contemporary Music Centre: Edwin Evans Memorial Prize 1952

A work by Don Banks, the twenty-eight-year-old Australian composer, Duo for violin and cello (1951), has been selected by the judges, Lennox Berkeley, Alan Frank and Racine Fricker. It was announced for performance by Emanuel Hurwitz and Vivien Josephs on 26 February at the R.B.A. Galleries. The work has been chosen by the I.S.C.M. International Jury as the representative composition of the Australian section and will be played at the 1952 Salzburg Festival of the I.S.C.M.

The South West London Choral Society (Frank Odell) will sing Bach's B minor Mass at Central Hall, Tooting Broadway, on 8 March at 7.

No. 3 of the Sussex Recorder News, the Journal of the Sussex Recorder Players is now available. It includes articles by Max Champion on 'The Galpin Exhibition of Musical Instruments 1951, 'The Recorder Repertoire' by Marilyn Wailes and reviews of new music for recorders. The Journal is edited by Stanley Godman, Briarcroft, Pipe Passage, Lewes, and appears twice a year (price 1s. 3d.).

Bath Assembly

The Assembly will be held on 22-31 May. On the opening day the New English Orchestra will play; the City of Bath Bach Choir will sing in the Abbey on 24 May; on the Monday following Sir Thomas Beecham and the Royal Philharmonic Orchestra will perform; and Yehudi Menuhin will make an appearance two days later. The Griller Quartet with Colin Horsley is to give a concert and the Bath Choral Society will sing 'The Creation'. Among other events will be performances of 'Coriolanus' in the Roman Baths, a Film Festival, a Pageant of Bath and a River Pageant. Particulars may be had from the Hon. Administrative Director, J. E. Boddington, Pump Room, Bath.

A Summer School of Music was held on 15-21 December at Michaelhouse, Balgowan, Natal. Subjects under discussion covered a wide field—History of Music, the Understanding of Music. A Madrigal Group, Unison Choir and Main Choir took part in music-makings and chamber music was played. The venture was successful and it is hoped to hold a similar School this year.

The Arnold Foster Choir and Orchestra are to give a concert on 18 March at 7.30 in Westminster Central Hall. The programme will include Tchaikovsky's Symphony no. 2, Moeran's Songs of Springtime and Vaughan Williams's 'Dona nobis pacem'.

The Nederlandsche Radio-Unie, Hilversum, proposes to give a performance of Elgar's 'The Apostles' during May. The Kingdom' is also to be sung at Utrecht in November:

Goldsmiths' College Concert Society, conducted by Leslie Orrey, will give a concert at the College on 15 March. Programme includes Enesco's first Rumanian Rhapsody, Max Bruch's G minor Violin Concerto played by John Glickman (winner of a Carl Flesch prize), and Grieg's 'Bergliot' with a new translation of the Björnsen poem by members of the College staff.

OBITUARY

We regret to record the following deaths:

ADELA VERNE, the pianist, in London, on 4 February. She was the youngest of the large family of Johann Wurm, a Bavarian musician, who had settled in Southampton, and she was born in that city. Her first public appearance was made in 1898 in London at a concert conducted by August Manns. She began her long association with Sir Henry Wood when she was seventeen and appeared during many years at the Promenades and at symphony concerts. She made many tours abroad. Miss Verne's last recital took place at the Forum Club not long ago. She received her musical education at the hands of her sister Mathilde, who was a pupil of Clara Schumann and Franklin

EDWARD W. GROOCOCK, F.R.C.O., on 13 December, 1951, in Dublin. He was born in 1872 at Gravesend and was a pupil of H. L. Balfour.

HENRY TAYLOR, B.Mus.(Cantab), F.R.C.O., on 9 January, aged ninety-two. He had been organist and choirmaster at St. John's, Ladywood, Birmingham, during 1881-1903 and served in the same capacity during 1903-33 at Edgbaston Parish Church.

WALTER J. LANCASTER, B.Mus., F.R.C.O. 26 January. He was organist and choirmaster of Bolton Parish, Lancashire, from 1889 until his resignation in 1947. He went to Bolton on the recommendation of Sir John Stainer.

During the Last Month

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BRENT-SMITH, ALEXANDER.—Paradise Songs for high voice and piano. 4s.
CANNON, PHILIP.—Concertino for piano and strings,

arranged for two pianos, four hands. 6s. Funeral Album.—Selected Pieces for Organ. 6s. 6d.

GREENHILL, HAROLD.—To Daisies. Part-song for S.A.T.B. (unaccompanied). No. 1308 Musical Times. 41

JACOB, GORDON.—Six Shakespearian Sketches for string trio. Miniature Score. 4s.

JENSEN, LUDWIG IRGENS.—The Altar, for voice and

piano. 2s. Parry, C. H. H.—O praise ye the Lord, arranged as a Choral Hymn by Henry Havergal. Congregational part. 2d.

ROBERTS, MERVYN.—Sonata for piano. 6s. 6d. TRADITIONAL.—O mistress mine. Unison song from 'Twelfth Night'. No. 1914 School Songs. 4d.

Published for the H. W. GRAY Co., New York

BINGHAM, SETH.—Prayer for Brotherhood. No. 2213 Church Music Review. 16 cents.

Prayer for the coming of the Kingdom. No. 2216 Church Music Review. 18 cents.

GOLDSWORTHY, W. A.—Fight the good fight. Anthem for mixed voices. No. 2224 Church Music Review. 18 cents.

HALL, ARTHUR E.—Christ is risen. Easter Anthem for mixed voices, with alto and baritone soli, ad lib. No. 2223 Church Music Review. 20 cents.

LOCKWOOD, NORMAND.—Steal away. Negro Spiritual arranged for mixed voices. No. 12 Contemporary Choral Series. 18 cents.

SCHREIBER, FREDERICK C.—Fantasia for organ. \$1.50.

Sowerby, Leo.—Whimsical Variations for organ. No. 25 Contemporary Organ Series. \$1.50.

Staley, F. Broadus.—Easter Morning. Anthem for Charles Music Review.

mixed voices. No. 2222 Church Music Review. 18 cents.

THIMAN, ERIC H.-Jesus lives. Easter Anthem for mixed voices. No. 2206 Church Music Review. 20 cents.

- Ditto, for treble voices. No. 2205 Church Music Review. 20 cents.

TITCOMB, EVERETT.—God is gone up. Anthem for mixed voices. No. 2192 Church Music Review. 20 cents.

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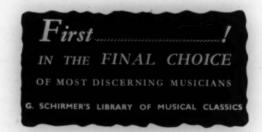
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